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GOLDMINE

THE MUSIC COLLECTOR'S MAGAZINE

GOLDMINEMAG.COM FEB/MARCH 2022

PRIEST

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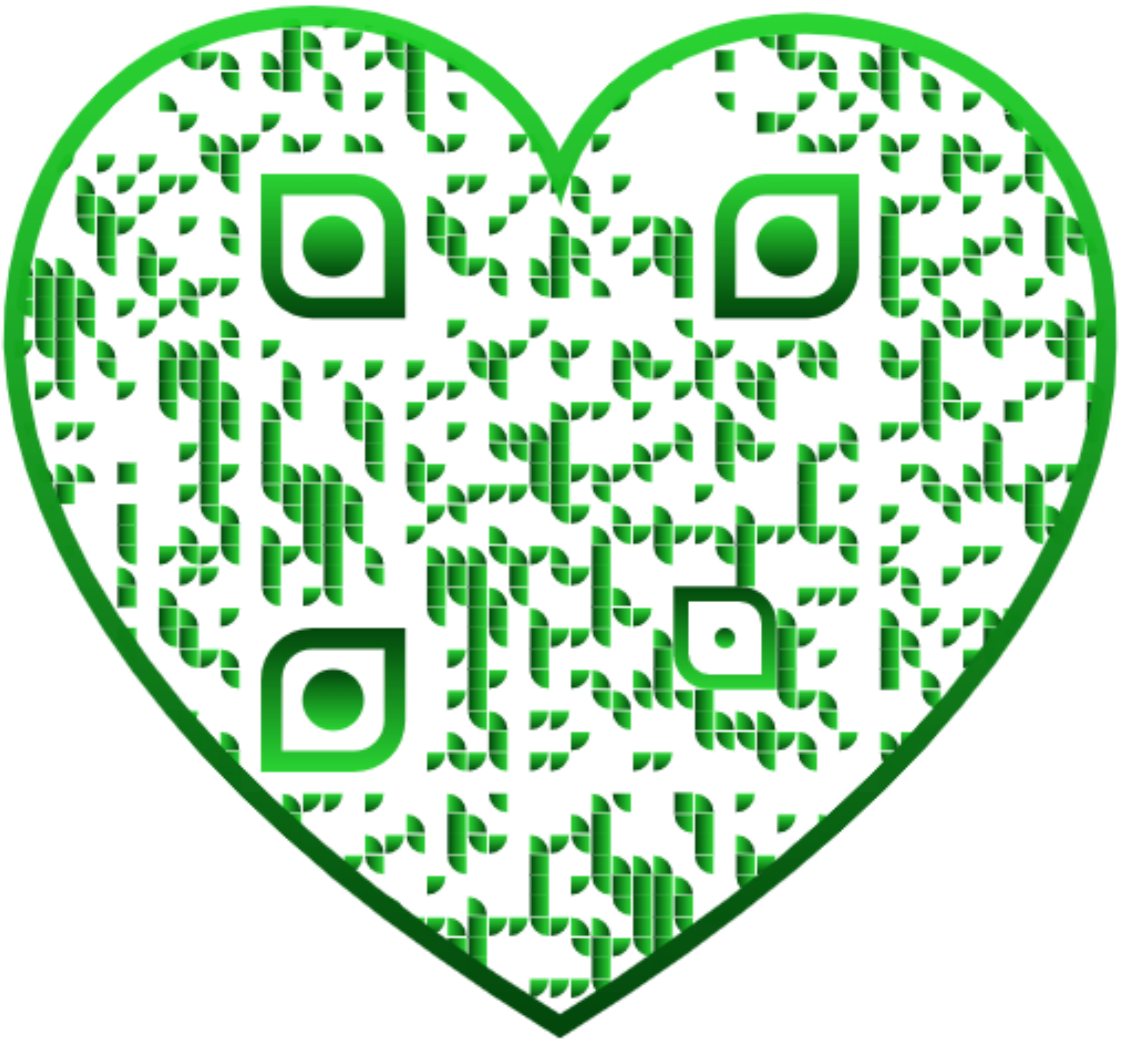

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ROB HALFORD DESCRIBES THE JUDAS PRIEST LEGACT

> **We've always had these elements, even utilizing the name, Judas Priest. Its reference, it is light and dark, heavy and light, that kind of thing.**
>
> — Rob Halford

COURTESY OF SONY MUSIC

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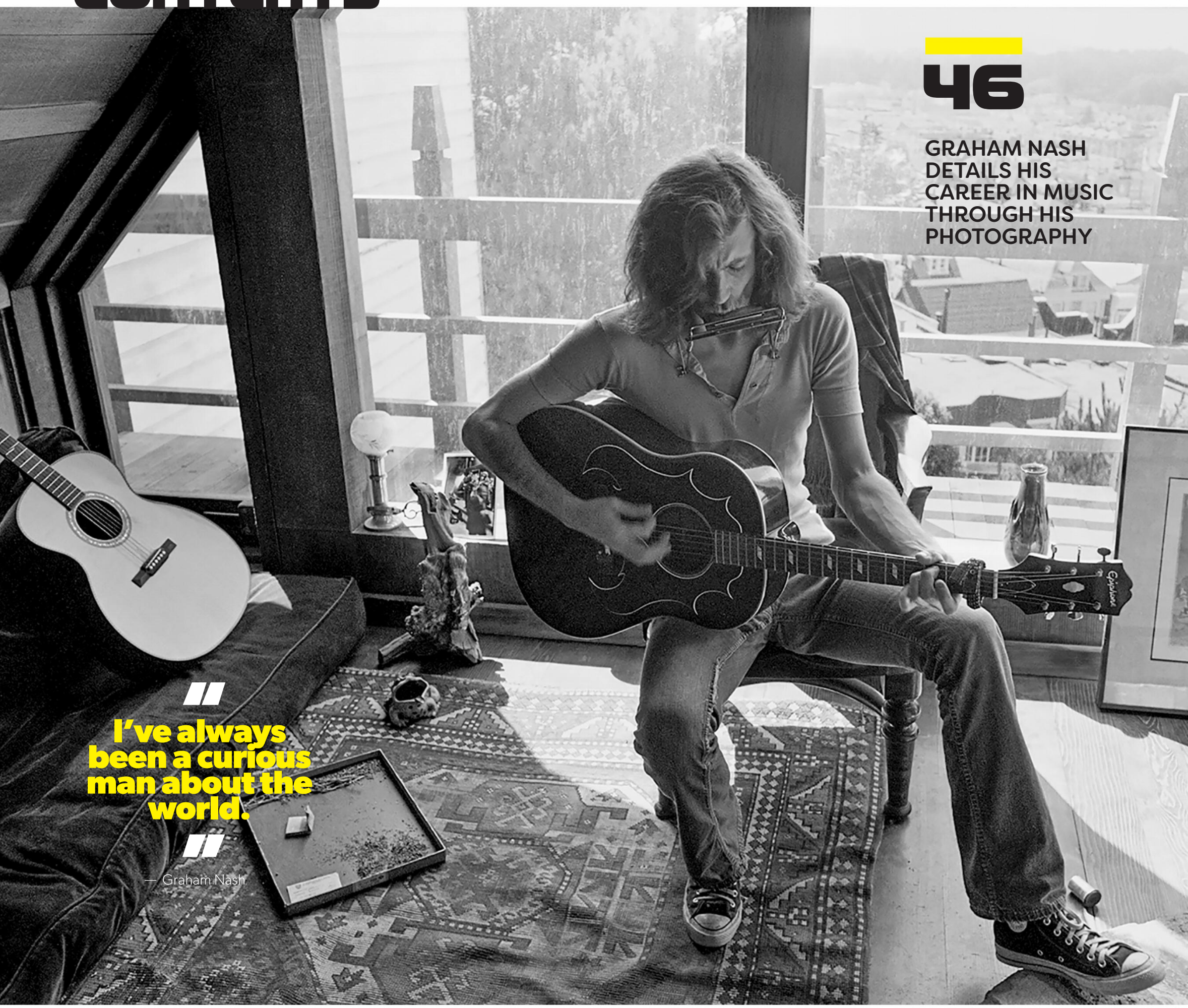

"I've always been a curious man about the world."

— Graham Nash

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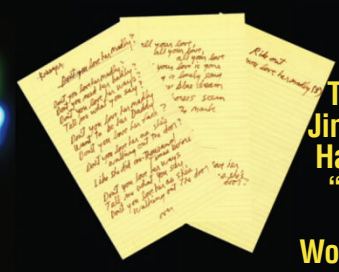

The Doors Jim Morrison Handwritten "Love Her Madly" Working Lyrics

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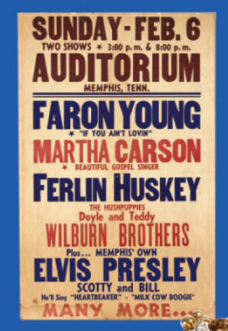
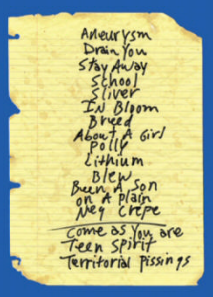


Elvis Presley Original 1956 Memphis Concert Poster

The Beatles 1966 Cleveland Stadium Original Concert Poster

Kobe Bryant Debut Game Worn and Signed Shoes with Debut Ticket



Kurt Cobain 1992 Stage Used Handwritten Set List

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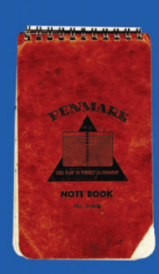
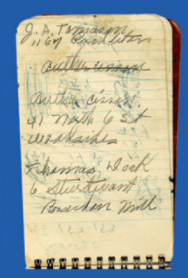
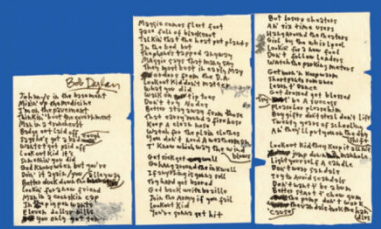




"Shoeless Joe" Jackson Owned and Handwritten Notebook



Bob Dylan Handwritten & Signed "Subterranean Homesick Blues" Working Lyrics

Janis Joplin Signed "Cheap Thrills" Album

Prince "My Name is Prince" Music Video Used Smashed Guitar

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Michael Jordan Game Worn and Signed Chicago Bulls 1995-96 Away Jersey

Diego Maradona Historic Match Worn & Signed 1981 Boca Juniors Jersey 7/26/1981

Only Known Babe Ruth, Lou Gehrig and Christy Mathewson Signed Baseball

Ace Frehley Owned & Stage Played 1973 Tobacco Burst Les Paul First Ever KISS Guitar Converted to "Blackie"

Kelly Clarkson "Behind These Hazel Eyes" Music Video Worn Gown

Pelé Signed and National Match Worn Jersey 10/6/1976 Last National Game

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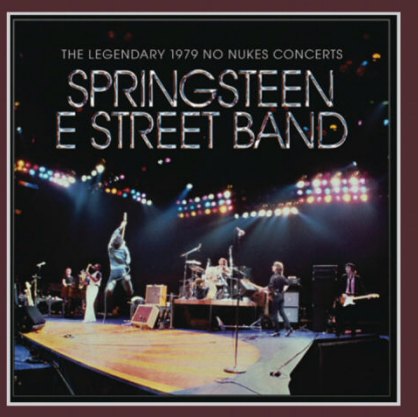

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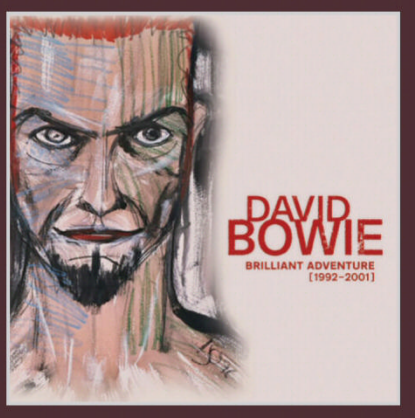

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EDITOR'S NOTE

You might have noticed the recent changes to *Goldmine*. The last three issues of the magazine have showcased a beautiful print product with a higher quality paper stock, full-color pages, a larger trim size and a cleaner, more legible design.

In order to expand the *Goldmine* brand and its quality even further, we have decided to increase the print edition's content by nearly doubling the page count. Print content will become more in-depth, while including larger photographs, graphics and discographies. Newsworthy content will move online almost exclusively in order for it to be more up-to-the-minute. Due to this evolution, the digital part of *Goldmine* will grow in its editorial immediacy, while the frequency of the print magazine will change to bi-monthly to support lengthier, high-caliber features.

And, keeping true to the collecting spirit, each print issue will offer multiple covers and, additionally, collector cover bundles, which will contain exclusive photos and, in some cases, limited edition vinyl. Beginning with this very issue, there are three different covers circulating (Judas Priest, Santana and Deep Purple), and the first Goldmine collector's bundle will honor Judas Priest, available only in our newly launched *Goldmine* store.

Since its humble beginning in 1974, *Goldmine* has consistently delivered exceptional reporting on the musc collecting hobby. In the end, the goal has always been about *Goldmine* becoming a world-class brand covering classic artists in an up-to-date, contemporary fashion. I believe we've arrived at that period in time.

— **Patrick Prince**
Editor

EXTRA CONTENT

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RECENT GOLDMINE PODCASTS:

Episode 155: Guitarist (and *Goldmine* Beatles columnist) Jay Jay French of Twisted Sister fame talks about his new book, *Twisted Business*.

Episode 154: Author Christy Hallberg discusses her debut novel, *Searching for Jimmy Page,* which is part family mystery and part expression of loyalty to all things Led Zeppelin.

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Hear the music from the latest issue of *Goldmine*, every Sunday at 7 p.m. ET with hosts Ronald Webb and editor Patrick Prince at ***www.cygnusradio.com***

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PUBLISHER Enrique Abeyta

EDITORIAL
EDITOR Patrick Prince
DESIGN Dave Hauser
COPY EDITOR Chris M. Junior
CONTRIBUTING EDITORS John M. Borack, Ray Chelstowski, John Curley, Frank Daniels, John French, Gillian G. Gaar, Mike Greenblatt, Chris M. Junior, Bill Kopp, Warren Kurtz, Ivor Levene, Bruce Sylvester, Carol Anne Szel, Dave Thompson, Frank White and Lee Zimmerman

BUSINESS & SALES
CHIEF EXECUTIVE OFFICER Enrique Abeyta
CHIEF FINANCIAL OFFICER Edmund Sullivan
CHIEF OPERATING OFFICER James Welch
HEAD OF DIGITAL Alvaro Gomez
BRAND PARTNERSHIP DIRECTOR Chris Enriquez, Contact: cenriquez@projectm.net
HEAD OF MUSIC COMMERCE Tony Bruno
ECOMMERCE MANAGER Ryan Morano
MERCHANDISE PRODUCT MANAGER Matt Geyer
VINYL PRODUCT MANAGER Tyler Howell

Cover Images: Judas Priest (Justin Borucki), Santana (Publicity Photo) and Ben Wolf (Deep Purple)
Collector Cover Image and Photo Print: Robert Alford

SUBSCRIBER ASSISTANCE
Email: custsvc_goldmine@fulcoinc.com
Phone: 877-300-0268
Mailing Adress:
Goldmine Magazine
PO BOX 3000
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SPIN CYCLE

START ME UP AGAIN!

BY DAVE THOMPSON

On the face of things, **The Rolling Stones'** 1981 album *Tattoo You* was doomed from the outset. Pressed for a new LP by their label, the Stones sent producer Chris Kimsey down to the basement to hunt out two sides worth of outtakes. Looking for a single, the label picked a track that Keith Richards didn't even want on the album. And stuck for a cover, somebody agreed to one of the ugliest sleeves the band had ever used.

Of course the thing was enormous. *Of course* "Start Me Up" became the new "Satisfaction." *Of course Tattoo You* became one of the year's favorite designs. And, of course, to mark the monster's 40th birthday, there's a 2-LP package that kicks off with the original album (Universal).

It still sounds patchy, a fate that even Bob Clearmountain's mix couldn't wholly repair. Of the two new songs, specifically recorded for the set, "Heaven" was exquisite, but the ranting, raging "Neighbours" was dull. Of the oldies, scraps dating back to *Exile on Main St.* were joined by outtakes from the Munich and Paris sessions later in the decade, and proved a mixed bag at best. "Worried About You" and "Slave" (from the former) are the finest, "Little T&A" (from Paris) the daftest. And so forth.

It's no surprise, then, to discover that a far better album was just busting to escape, and disc two of the box is it, a nine-track beast, which includes a pounding bar band cover of "Shame Shame Shame" and a gloriously dignified "Drift Away" (release of the latter scotched by Rod Stewart's 1975 decision to record the same song), the extraordinary "Come to the Ball," the rollicking "Fiji Jim" and... fanfare, please... an alternate take of "Start Me Up," in the reggae guise that was always Richards' preference.

"It's a Lie" would have slipped effortlessly onto *Some Girls*; "Fast Talking," paradoxically, is one of the Stones trademark stately ballads, a la "Fool to Cry"; "Living in the Heart of Love" is a straightforward rocker; "Trouble's a Comin'" a lurching boogie.

Some of this material has been bootlegged in the past, although usually in different form — "Drift Away" here seems a wholly new version, and the jury's out on whether or not it's superior to the familiar one. There's also the matter of the band themselves rerecording elements of the songs, but that's their prerogative. The arch collectors may want the warts and all, but the Stones themselves prefer to do things properly, and for the most part, they have.

These two collections make up the opening blast of the 4-CD box set (or the 5-LP set, shown, which includes a 124-page book); the real meat there, however, are the discs surrendered to another archive live show, Wembley, London, in June 1982, and what a gig it was. Spin Cycle was there and personally reckons it to have been the greatest Stones gig of the '80s and beyond. Forty years on, the set agrees.

Of course, the Stones set will be familiar to all — the *Still Life* live album back in the day, and the Roundhay Park, Leeds show from later that same summer have both preserved the shape of the show. But there was an energy to Wembley that neither could match, and an audience that had just been buffeted heavenwards by an amazing Black Uhuru opening set. From the opening "Under My Thumb" on in, the Stones are on a different planet, and the highlights just keep on coming — "Let's Spend the Night Together" rolls as seductively as it ought; "Shattered" is as frenetic as it's fractured; "Let It Bleed" is an absolute triumph, even though it is taken just a little faster than it should be.

There's a colossal crunch of covers flying bang bang bang into the stratosphere — "Just My Imagination," "Twenty Flight Rock," "Going to a Go Go," "Chantilly Lace"; and "Miss You" is magnificent. Oh, and wait till you hear "She's So Cold"!

So that's the *Tattoo You* box, and it has to be said that the album itself is the weakest link in the package. The unreleased bonus material, though, establishes this as one of the finest deluxes in the Stones' entire catalog.

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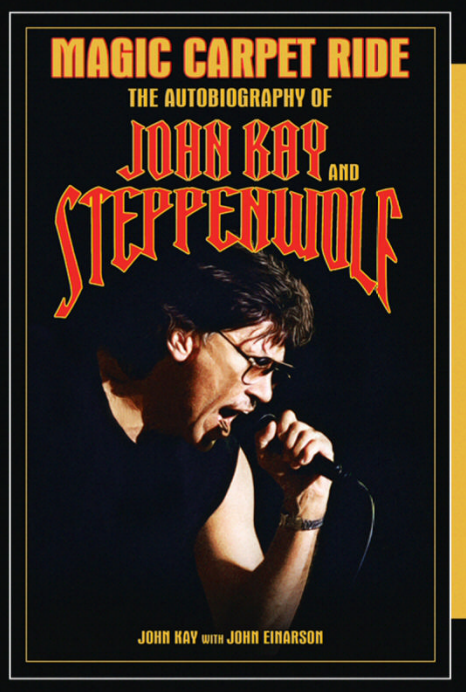

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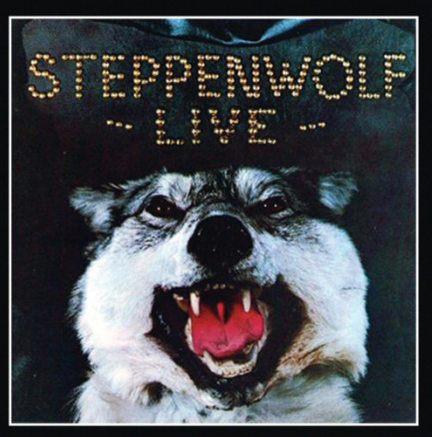

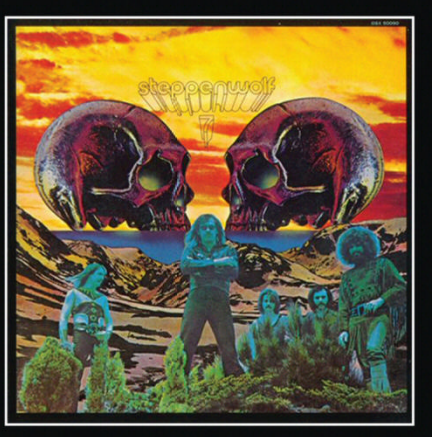

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Steppenwolf.com

OK, here's something that ... quite honestly, it's hard to figure out exactly *what* it is. **Uriah Heep** are no strangers to boxes and bundles and the like, and the news that another was on its way didn't raise more than a weary "Oh. Yay?" But then it arrived and it's hard to decide whether *Every Day Rocks* (via BMG, shown above) is a very expensive way of buying seven new T-shirts, or an even more expensive way of increasing the number of copies of *Sweet Freedom* that you'll never get round to listening to.

The first seven Heep albums — that's the four that everyone ought to love, the fifth that was OK, and the two thereafter that were just a drag — are here, each freshly pressed into picture disc vinyl. There's the seven T-shirts, one per album. There's a wall planner. And there's seven "motivation lyric quote artcards," and one doesn't even want to go in that direction. Heep are a lot of things to a lot of people, but do you really need them to offer you a quote of the day?

Naturally it's a limited edition, and at $400+ through the Heep shop, that's not surprising. The question is, who is it for? Collectors, we are told, will buy any old tat these days, particularly if its marketed as being exclusive and Mick Box talks a good game when he says, "We wanted to do something extra special for our fans which will give them a piece of Heep love every single day of the week."

But really. Making someone walk around all day in a T-shirt plugging *Wonderworld*, just because the other six are in the wash, would be like ELP declaring an annual *Love Beach* day, or the Bowie estate offering tattoos of *Tonight*. Besides, Spin Cycle's still not convinced that picture discs are even playable/listenable, which reduces the records to wall hangings.

The music (for the most part) is worth hearing, worth owning, and the sleeves are worth staring at for hours. But you can do that with whatever old copies of the seven LPs you already own, and the smart kids had their seven albums even before Heep released the last pair in this sequence, in the shape of the double *Uriah Heep Live*.

The Striped Bananas' sixth album is upon us, and the vinyl version of *Dreams Upon the Mast* (Cosmic Sunshine) is truly a sight to behold — a limited edition of 200, 140 gram vinyl wrapped in a delightfully vivid cartoon cover, and packed with a dozen songs that maintain the Bananas' on-going passion for '60s psych twisted ever so strangely.

This time, they kick off with a Flamin' Groovies groove ("Silver Heels"), before joining "Dr Kane's Arctic Expedition," a number that, for no apparent reason, reminds Spin Cycle of something David Bowie might have written for *Heathen*. None of which sounds especially psychedelic, but ha! Isn't that the secret?

"Be An Ant" has a lovely Floydian (or, more accurately, Syd Barrett circa "Late Night") peel to it, and the Sydish air clings, too, to "The Daredevil of Niagara Falls," before "The Wheatfield" goes all banjo on us. The epic this time, however, might well be "Run to the Night," a loping number with just the faintest ghost of a garage-locked Procol Harum around the instrumentation, and the vocals trade lines like baseball cards.

Finally, the latest in **Neil Young**'s archive series, the double album *Carnegie Hall 1970* (Shakey Pictures/Reprise Records) is also the first in his newly-launched Original Bootleg Series (OBS), replicating classic boots from his unofficial back catalog, but with a very welcome twist — original tapes, fresh mixes and mastering, and in this instance, a whole new performance. The original bootleg preserved the December 4 late show; this package gives a first ever release to the early one. In other words, the only thing being un-bootlegged here is the front cover.

The performance itself is stellar; Young has released an awful lot from this era recently, and first impressions might be "not another 69-71 acoustic show." But in terms of both energy and sonics, and if you're only going to buy one of them, *Carnegie Hall 1970* is the way to go. Young is in fine voice, the 23-song set is peerless and, just when you thought you couldn't take another version of "Cowgirl in the Sand," here's one you won't want to miss.

Five further OBS releases are currently scheduled for next year, including two more from this same period, the 1973 London Rainbow show, a 1977 Ducks gig and, most exciting of all, the 1974 Bottom Line gig which spawned one of the greatest bootlegs of all time, *Citizen Kane Jr Blues*.

Of course, Young's release schedules are as changeable as his musical moods, so we'll have to see if they actually arrive. But right now, it's an exciting time to be a fan.

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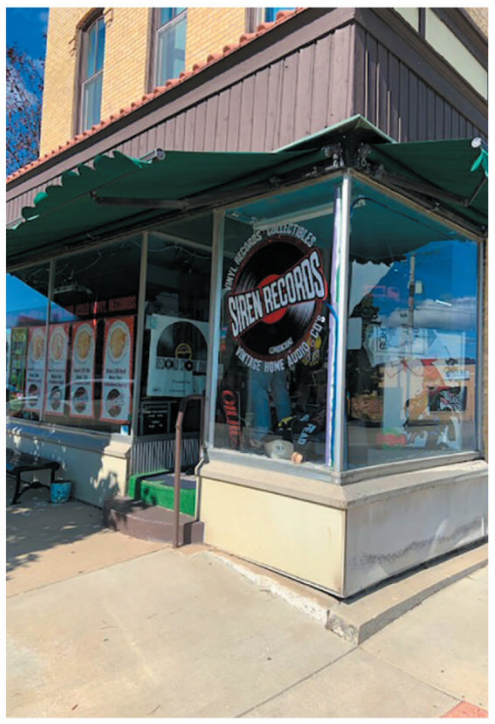

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STAFF 9

Bill and Jen and their family and friends run this store as a tight group of employees who treat you like a friend. Bill and Jen own the store and they are very passionate about supporting small labels and independent bands. Conversations with Bill can be long but exciting. He is an avid collector and a really nice owner, who will passionately share his feelings about the record industry and what it means to own a local record store.

STORE 9

Add this store to the organized chaos list, but, man, I do enjoy it. There is stuff everywhere. The walls are covered with band memorabilia, including the largest Lillingtons band collection I have ever seen. It's easy to find what you are looking for as everything is sorted by music style and alphabetical. Additionally, the staff will help you search for anything that you can't find... and Bill knows what stock he has.

SELECTION 9

You can find almost anything your heart desires, especially if you are looking for rock and punk. They also have a large classical section. They have bins of records that are $5.00 each or 6 for $20.00. The store did not have a copy of Fleetwood Mac's *Rumours*, my yardstick for pricing, but Bill tells me that used copies could sell for $10-$15.

SPECIAL MENTION

The store does get involved with Record Store Day. They have a stage and have bands live in the store. Add Siren to the list of stores that you need to visit.

PUNK TILL I DIE

PODCAST JOINS RECORD STORE RECON ON THE ROAD

Partnering with the two hosts of **Punk Till I Die** podcast (@punktillidie77), Tom and Neil, **Dr. Disc** had the first ever live **Record Store Recon**. Tom Trauma and Liverpool Neil brought their popular podcast out to **Siren Records McHenry** to buy records, interview, and share their philosophy on record stores in general. *Goldmine* had secured free giveaways from several other record stores, too (Shuga Records and Dr. Strange Records), and invited bands were nice enough to sign albums during interviews.

Before the podcast show, Tom and Neil spent some time with Dr. Disc's money, perusing the bins of Siren Records. They were very happy with the records they found and bought. After that, it was time for the two of them to kick off podcast No. 138 and sit down with Dr. Disc. The three of them pontificated on what makes a great record store and, of course, their opinion of Siren Records McHenry.

Podcast in progress (l to r): Jughead, Tom Trauma and Liverpool Neil.

After talking with Dr. Disc, it was time to get Siren store owner, Bill, on the air. Before the show, Bill had told us that he didn't think he would have anything interesting to say. But once he sat down, it was a different story. Bill shared his passion for his store, small bands and independent labels. Not only did Bill welcome *Goldmine* and Punk Till I Die into his store, he brought in some special guests. Tom and Neil had the chance to sit down with one of the legends of Chicago punk music, John Pierson, aka Jughead, guitarist and founding member of Screeching Weasel. Once Tom got over his man crush on Jughead, the three had a discussion about Chicago punk and things Jughead has been currently working on.

Once Jughead was done with the interview, he met with fans who attended the show and signed CDs, records and his newest book. Dr. Disc worked the crowd and gave some amazing prizes away to people who knew the answers to some Punk Till I Die and *Goldmine* trivia.

Rockin' at the Recon event: The DUI's.

Once the podcast was done recording, The DUI's from Milwaukee, Wisconsin, set up their gear and gave a blistering set for the fans. Fun was had for those who attended, and rumor has it that Punk Till I Die and Dr. Disc are already looking for the location of their next live Record Store Recon.

18+

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10 ALBUMS THAT CHANGED MY LIFE

KIM WILDE

With the synth-pop of 'Kids in America," 21-year-old English popster Kim Wilde debuted with a huge bang. The single peaked No. 2 on the U.K. charts and at No. 25 on the U.S. Billboard charts.

It began a run of 17 U.K. Top 40 hits for Wilde during the ensuing decade and culminated in achieving her first and only U.S. No. 1 with a cover of The Supremes' classic "You Keep Me Hangin' On" in 1986, which saw Wilde becoming only the fifth U.K. female solo artist ever to top the U.S. Hot 100. She also holds the record for being the most-charted British female solo act of the 1980s.

During the latter part of the 1990s she also moved into a horticultural career which led to television and radio. She hosted two seasons of BBC's *Garden Invaders* series, and also published two gardening books. She does remain active with her music career. The 2021 *Pop Don't Stop* box set of greatest hits, B-sides, rarities and new material included her new single "Shine On," which she teamed up with Boy George.

Wilde recently gave *Goldmine* her list of 10 album that changed her life.

— Joe Matera

PUBLICITY PHOTO

Elton John, Goodbye Yellow Brick Road
One of the first and finest albums I have ever heard. I have beautiful memories of singing along to all the songs on my best friend Clare's record player in her bedroom. Clare, by the way, is still my best buddy!

Joni Mitchell, Ladies of the Canyon
Joni's lyrics and her unique and languid vibrato paint vivid pictures in your mind. This amazing album was in my parents' record collection and was played a lot at home. I became a Joni fan for life.

Todd Rundgren, Something/Anything?
Todd's voice soars out of him with some of the most beautiful melodies I have ever heard. His vocal arrangements are second to none and his songs inspired me to start writing my own.

The Beatles, The Beatles
"The White Album" is eclectic, brilliant, honest and brave. I grew up with The Beatles and love them with all my heart.

Diana Ross & Marvin Gaye, Diana & Marvin
Amazing songs, beautifully recorded, sublime vocals. Diana is my all-time favorite female vocalist.

Mike Oldfield, Tubular Bells
Music that literally paints surreal and different scenes every 10 seconds is quirky and sublime in equal measure. I have vivid memories of driving home from a gig with my Dad in his E-Type Jag with this cranked up loud. Amazing .

Queen, Sheer Heart Attack
One of the greatest bands of all time, playing an insane collection of the cleverest melodies and vocal arrangements I've ever heard.

Stevie Wonder, Innervisions
Ahead of its time in so many ways, lyrically and musically, with timeless and thought-provoking songs.

David Bowie, Hunky Dory
"Life on Mars" and beyond! Bowie at his very best.

The Beach Boys, Pet Sounds
Exquisite collection of some of the most beautiful songs ever written and sung. Innovative production and vocal arrangements created a fully realized artistic vision.

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THE BEE GEES

HOW CAN YOU MEND A BROKEN HEART

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GUITARIST **WARREN HAYNES** HAS JUST RELEASED AN ELECTRIFYING ALBUM WITH HIS BAND **GOV'T MULE**. *HEAVY LOAD BLUES* DELIVERS BRILLIANT TAKES ON BLUES STANDARDS.

BY RAY CHELSTOWSKI

Gov't Blues

JAY SANSONE

Warren Haynes is known in the music world for a good many things. The first is his tireless commitment to being on the road and performing in front of audiences. He is also regarded as one of the most accomplished performers of music made famous by others. His live tributes to classic records like Joe Cocker's *Mad Dogs & Englishmen* are heralded for their precision to detail and subtle interpretations.

The pandemic halted his ability to stay in front of audiences. But it also afforded him the time he needed to dedicate himself to a project he has been kicking around for years. The result is the brilliant blues album *Heavy Load Blues*. Recorded with his band Gov't Mule, the album delivers electrifying takes on blues standards like the Junior Wells classic "Snatch It Back and Hold It." The album was recorded live in the studio at The Power Station New England. It was laid down on analog tape, utilizing vintage guitars, amps and other equipment in an effort to capture the most authentic sound possible. Across 13 tracks of covers and original songs, Haynes and the band deliver a world-class musical experience. Throughout, the sound is fresh and unfolds as a balanced bag of fun. Long regarded as one of rocks great custodians, Haynes delivers another master class in musical history.

Goldmine spoke with Haynes about the process of making this record, what songs inspired him the most and why, as well as what song was the most difficult to get his arms around for a tribute show and if another Allman Brothers Band alumni reunion might be possible down the road.

GOLDMINE: *This record reminds me of Johnny Winter's album* Nothin' But the Blues. *I know he was an influence. Did that record inspire you?*
WARREN HAYNES: I heard it a little. I listened mostly to his earlier work. I stopped keeping up with his music somewhere around the time that the album *Saints & Sinners* came out. From the beginning up until that point, I followed him pretty closely.

Gov't Mule (L-R): Matt Abts, Danny Louis, Jorgen Carlsson and Warren Haynes.

Haynes performs live onstage with Gov't Mule during a concert at the Huxleys on November 3, 2017 in Berlin, Germany.

FRANK HOENSCH/REDFERNS

GM: *The Mule have always had one foot in the blues. Why was this the right time to dive in with both feet?*
WH: I have been thinking and talking about it for years. But I didn't know if it was going to be a solo record or a Mule record. When the idea of doing a new record came up, our manager suggested doing one that was all blues. I thought it was a really cool idea, but at the same time, I had written a ton of songs during the COVID lockdown. I wanted to make a new Mule record as well, so I suggested that we do two records at the same time. We had all of this time on our hands because we couldn't go on tour, so we decided to move forward. We looked for a place where we could have two different setups in the same building and be able to bounce back and forth from recording a Mule record to recording a blues record. And we did. We found The Power Station New England. There was a big room where we set up to do the Mule record. Then there's an adjoining smaller room where we set up completely different gear. It had a low ceiling, so we used small amps and a small drum kit. Every day we would record Mule songs, and when it got late, we'd move over to the blues room and record blues. It was fantastic.

GM: *The promotional video for the record shows a lot of vintage gear. Is that all from your own collection?*
WH: We brought it all in. That studio is only a little more than an hour from my house, so we got a truck and brought tons of gear – things we use onstage and a lot of my collection of guitars and amps. A lot of those guitars and amps I had never used in a recording session, and it frankly was a good time to go through everything and see what was working and what wasn't. The last time we used the Mule gear was in Jamaica. It was outdoors and there was a lot of rain, so we didn't really know if it would all work properly.

GM: *What guitar got most attention in these sessions?*
WH: I used a lot of different guitars, especially for the blues record. But everything I used on the blues record is completely different than what I used on the Mule record. There were, however, a few items that overlapped. My 1959 Les Paul and my 1961 Gibson 335 were used on both records. I did bring out this old Supro that didn't wind up on the record. But I loved the way it sounded and look forward to recording with it in the future.

GM: *What song here has been with you the longest?*
WH: "Feel Like Breaking Up Somebody's Home" is the only song that we had played live prior to recording. I wanted this to be all new stuff. But we had worked up a special version of that song over the years. The first version I had ever heard of the song was by Johnny Adams. Our version is kind of a hodgepodge of many. On the bonus tracks we did a version of the Muddy Waters' song "Long Distance Call" and one of the Willie Dixon songs, "You Know My Love," that both go way, way back for me. But on the main CD, "I Asked for Water," that Howlin' Wolf tune is one I have loved forever.

GM: *Bobby Bland's "Ain't No Love in the Heart of the City" is the only track that's close to the original. Why?*
WH: I love that Bobby Blue Bland feel so much. The song "Hole in My Soul," an original song, kind of goes for that Bobby Blue Bland feel as well. I wanted to keep "Ain't No Love" more traditional, however, the guitar solo at the end is a little more overdriven and "blues rock" than most of the record. In general, I tended to go for cleaner, more authentic sounds throughout.

GM: *On "Snatch It Back and Hold It," you don't include any harp. How much do you feel like you need to tip your hat to original artists like Junior Wells?*
WH: Well, I think that the vocals are very influenced by Junior, and the guitar playing is influenced by Buddy Guy's style. I kinda like the idea of it being stripped down like it is. I'm a big fan of that record, and Junior in general. That version segues into this instrumental called "Hold It Back," which is very psychedelic and funky. It's an odd juxtaposition of styles, really.

GM: *You've famously covered rock classics like* Mad Dogs & Englishmen *wire to wire. Is there a blues record that you'd consider giving a live tribute to?*
WH: A few years ago we did what we called "The Three Kings." We did a B.B. King set, a Freddie King set and an Albert King set. That was really cool. I would even consider going back and remixing it. The only thing available now is the original live mix. If I were to cover an album like that, *Live Wire/Blues Power* by Albert King would be great. Freddie King's *Burglar* is as well.

GM: *In these tribute shows what's the song that has been the hardest to get your arms around?*
WH: I think when we covered Led Zeppelin's "Achilles Last Stand." It's pretty complex, and we probably could have used more time to let it soak in. I was happy with the version we did, but we were sweatin' it up to the very last minute.

GM: *You've headed out on tour with Trombone Shorty. How did that come about?*
WH: We've done some stuff in the past. I played on one of his records, and he's been to Christmas Jam. We've been on-stage together many times. It's an interesting pairing because we have different audiences that overlap a little bit. I think that it's a cool combination.

GM: *You were booked for the Willie Nelson outlaw tour. How do you decide who to collaborate with?*
WH: I like to be involved with packages where the musicians, artists and bands do what's in their heart. I love anybody that doesn't second guess what they think the audience expects from them or tries to change their approach to records. Music with integrity should be important in this day and age. I pride myself with being involved with a lot of people who are keeping that philosophy alive, and I'm fortunate to be around a lot of amazing artists that just do what is in their heart.

GM: *The Brothers' 50th anniversary concert was a magical night. Is there any chance you and the guys might take that out on the road?*
WH: Well, it was intended to be a one-time thing. I know that we all had a blast doing it. For me it was a beautiful and extremely special night. I don't really foresee us doing it again, but I've learned to never say never.

JAY SANSONE

NIRVANA CELEBRATES THE 30TH ANNIVERSARY OF THE ALBUM ***NEVERMIND*** WITH LIMITED EDITION BOX SETS IN VARIOUS FORMATS. BUT *GOLDMINE* GOES BACK TO THE BEGINNING, THE MAKING OF THE ICONIC ROCK ALBUM, TO PUT THINGS IN PERSPECTIVE.

BY GILLIAN G. GAAR

MICHEL LINSSEN/REDFERNS

Kurt Cobain, looking into the camera while recording in the studio.

THE ROAD TO NEVERMIND

On October 12, 1991, record producer Butch Vig had traveled from his home in Madison, Wisconsin, to Chicago to see Nirvana play at Cabaret Metro. He'd first met the band a year and a half earlier, when they'd recorded tracks meant for Nirvana's second album on Sub Pop Records at Vig's own Smart Studios. But much had happened since then. Nirvana had changed drummers, left Sub Pop and signed with DGC, a subsidiary of Geffen Records. In May 1991, they'd recorded their major-label debut, *Nevermind*, in Los Angeles, with Vig again producing. The album was released on September 24, and it was now rocketing up the *Billboard* 200 chart.

"The buzz in the air was unbelievable!" says Vig of the show. "Kids were screaming and crying, and almost everyone already knew all the lyrics. I was thinking, 'Wow, I might eventually have a gold record,' and of course it went gold in a matter of weeks. A few months later, I talked to their manager John Silva and asked if there was any chance of *Nevermind* going No. 1. And he said, 'No way, not a chance.' The next week it was No. 1."

Thirty years later, the album is still regarded as a landmark classic that shaped the musical landscape of the 1990s. To celebrate its 30th anniversary,

Nevermind has been reissued in a newly remastered edition in a variety of formats, the most lavish of which is a deluxe CD/Blu-ray edition, with four live shows, and video of one show on the Blu-ray. It's a testament to Nirvana's power as a live act as much as a tribute to their work in the studio.

Kurt Cobain (vocals/guitar) formed the band that would become Nirvana in 1987 in Aberdeen, Washington, along with Krist (then anglicizing his name to Chris) Novoselic (bass) and Aaron Burckhard (drums). Melvins drummer Dale Crover played on their first demo, and they brief-

Nirvana (L-R): Dave Grohl, Kurt Cobain and Krist Novoselic during an interview in London on August 20, 1991.

JAZZ ARCHIV HAMBURG/ULLSTEIN BILD VIA GETTY IMAGES

ly played with another Aberdonian, Dave Foster, before settling on Chad Channing as their drummer. And by the time they recorded their first single, "Love Buzz," for Sub Pop in 1988, they'd become Nirvana. Their debut album, *Bleach*, followed in 1989. Their spring 1990 tour included a stop in Madison so they could record their second album.

Vig had been contacted about the session by Sub Pop co-founder Jonathan Poneman, who'd liked Vig's work on Killdozer's *Twelve Point Buck* album. He assured the producer Nirvana was going to be "as big as The Beatles!" to Vig's amusement.

"And I'm thinking to myself, 'Yeah, right,'" he recalls. "He sent me a copy of *Bleach*, and I listened to it and I go, 'It's all right.' And then 'About a Girl' came on, and I stopped and went 'This is brilliant!' That was the song that jumped out because it had this melodic thing going. I think Kurt tried to squash his melodic sensibility; that was inappropriate for the punk esthetic. But even in the noisier songs, you can hear that melodic thing."

Nirvana arrived at Smart Studios on April 2. They were ready to work fast; they had to leave on April 7 to make it to Milwaukee for a show on April 8. Five of the eight songs they recorded — "In Bloom," "Lithium," "Polly," "Immodium" (later renamed "Breed") and "Pay to Play" (later renamed "Stay Away") — would later appear in reworked form on *Nevermind*, making the sessions something of a dry run for their major-label debut.

And that melodic sensibility Vig picked up on was even more pronounced in the new songs. To Vig, "In Bloom" "sounded to me like a single, and it had an anthemic kind of feel to it. That was the track I focused on the most out of all of the songs; it took a bunch of takes to get a good master. And we went back and overdubbed guitar on that because I was like, 'I want it to sound better than the scratch guitar.'"

Similarly, "Lithium" "was a great song — had a gorgeous melody over the chord progression. That one took a bunch of takes ... even to me today it still sounds a little shaky. I remember Kurt stopped after a couple of takes, just sort of got pissed off and went and sat down and didn't want to play. I think he was just so frustrated that it wasn't sounding the way it did in his head that he didn't even want to record at that point." Vig also noticed growing tension between Cobain and Channing on this number, something that continued throughout the session. At one point, Cobain even got behind Channing's drums to show how he wanted him to play his part.

But the stark "Polly" came together quickly, Vig recalling they spent around half an hour recording it. Nirvana had previously recorded a full-band, electric version of the song, but now Cobain

wanted to try something different. "Obviously the song is very dark, and I think that sometimes the band gets in the way," says Vig. "I think that Kurt realized that he heard in his head the way it sounded when he wrote it on guitar, so trying to make the band work with the track sounded intrusive. He felt like it was getting in the way of the song, which makes perfect sense."

Instead, Cobain pulled out a 12-string Stella acoustic guitar he'd picked up in Colorado for $32.21. The guitar only had six strings and had difficulty staying in tune; Cobain sometimes had to use pliers to tighten the tuning pegs. But the instrument had the sound he was looking for, "almost a plucky, ukulele sound, which I thought was kind of cool," says Vig. "I think we did a run-through and then a second one; we kept the second take." Cobain then added his vocal and some harmonies, Novoselic overdubbed his bass, and Channing added a few cymbal "splashes."

The pile-driving "Immodium" took its name from the anti-diarrheal medication taken by Tad Doyle, of the band TAD, when the two bands toured Europe together the previous fall (though the medication itself is spelled with only one "M"). At Novoselic's suggestion, a bit of sonic fun was added, with the guitar panning between the left and right channels. Cobain sang with such force, he blew out his voice, a recurring problem during the week. "Kurt would sing so hard," says Vig. "He would do a take and then he would blow out the chorus so hard that I was lucky if I could get him to do another take. He was hoarse the whole time he was there." "Pay to Play" was similarly frantic, and just as punishing on Cobain's voice.

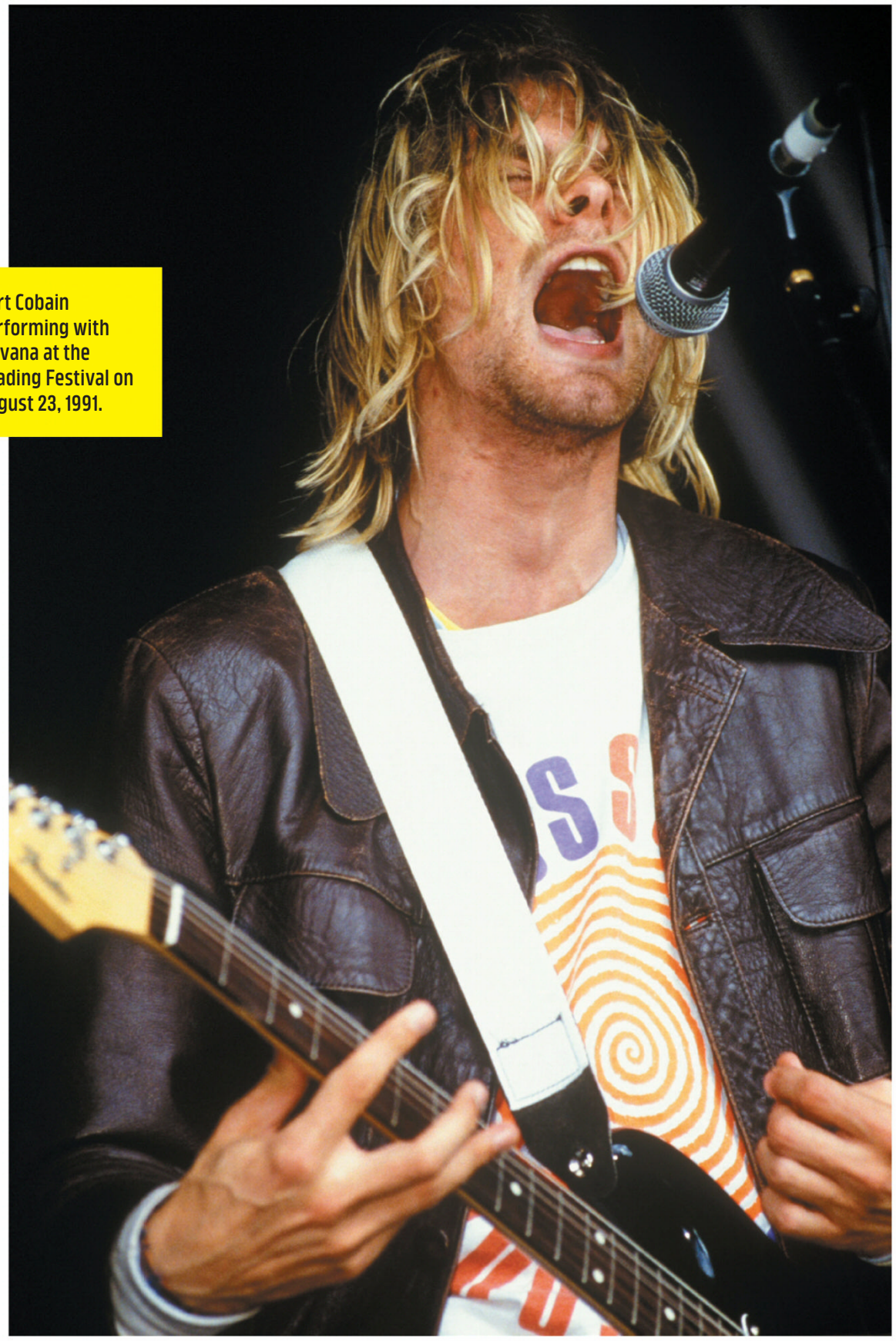
Of the remaining tracks, "Dive" became the flip side of the 1990 "Sliver" single, while "Here She Comes Now" appeared on the 1990 Velvet Underground tribute compilation *Heaven and Hell Vol. 1*. As for the listless "Sappy," it wasn't released until 2011, as a bonus track on *Nevermind*'s 20th anniversary deluxe edition.

The eight songs the band completed weren't enough for an album, but the group couldn't stay any longer. Vig told Poneman he'd mix the tracks and send them to Sub Pop, expecting that arrangements would be made for him to complete the album later. But following the tour, Channing left Nirvana by mutual agreement. He was first replaced by Dan Peters, when Peters' band Mudhoney went on hiatus, but was himself soon replaced by Scream drummer Dave Grohl, who'd suddenly found himself stranded in L.A. when the band fell apart. The Melvins' Buzz Osborne put him in touch with Nirvana, and he flew up to Washington state; Cobain proudly described his new drummer as "a baby Dale Crover."

Things then began to move quickly for Nirvana. They signed with management company Gold Mountain and by early 1991 were preparing to record their major-label debut for DGC. The band's first choice of producer was Vig, but the label and management were uncertain about having a band who'd never recorded for a major label before working with a producer who'd never done a major-label record himself. A compromise was worked out, where a more experienced producer would be in charge and Vig would serve as an engineer. But when that fell through, it was decided to go with Vig after all.

"At the eleventh hour the band just decided that they wanted me to do it," he says. "Literally it was about a week before we started, I got a call that said, 'Can you leave next week?' And I had a couple things scheduled, but I just moved 'em around. I was freaked out because I was used to working at Smart and doing things on an indie level, and all of a sudden I had to go and figure out a studio in L.A. and I didn't have very much time to do it, so it was all sort of by the seat of my pants."

The band sent Vig a cassette of new songs, recorded on a boombox. "It distorted so badly



Kurt Cobain performing with Nirvana at the Reading Festival on August 23, 1991.

MICK HUTSON/REDFERNS

"I think it was about the timing — coming out of left field and hitting people over the head because it had such a passionate, raw honesty to it."

— PRODUCER BUTCH VIG ON THE NIRVANA ALBUM *NEVERMIND*

that you could barely make out what they're playing," he says with a laugh, but even so, two numbers nonetheless stood out: "Smells Like Teen Spirit" and "Come As You Are." He was even more taken by "Teen Spirit" when everyone met up at a rehearsal studio in L.A. a few days before formal sessions began.

"The first thing that they played in rehearsal was 'Teen Spirit,' and it just blew my mind," he says. "It was an amazing song, and that was the first time I'd heard Dave. Krist and Kurt both had amps cranked, and Dave didn't have any mics on his drums, and his drums were louder than their amps! And also Dave turned out to be so cool: really easy to work with and full of energy, and really brought a lot of life and fun to the sessions. He kept it real light."

Little time was spent on rehearsals, Vig telling manager John Silva, "They're not going to want to sit and rehearse for two weeks." The record company was equally hands-off. When Vig met with Gary Gersh, the band's A&R rep, he was simply told, "Just capture the essence of what this band is." "And I remember Gary saying, 'Kurt can be as big as he wants to be.' That was pretty much it. It wasn't like, 'Make it slick' or 'Make it pop' or 'Make it rockin'." Basically, I think the band had a pretty strong sound at that point, so he just wanted to try and capture it."

Sessions at Sound City Studios in L.A.'s Van Nuys neighborhood began on May 2, 1991. "It was a pretty 'no frills' studio," says Vig, "but they had really good basic stuff for tracking a rock band. It also had a Neve board, and so that fit the bill. And they'd done a lot of classic records there: Tom Petty, the Jacksons, Rick Springfield and Fleetwood Mac. It was fairly bare bones, but they did have really good mics. We rented some extra drum stuff, and I brought in some extra amps like a Marshall and a Vox and things like that, just for different guitar sounds."

"Come As You Are," "Drain You," "Lounge Act" and "On a Plain" hadn't even been played live yet. But as at the Smart sessions, the songs were fairly well worked out, with Vig just making a few suggestions regarding arrangements." 'Teen Spirit' was longer, and the little ad-libs after the chorus were actually at the end of the song," he explains. "I suggested putting those in at the end of each chorus as a bridge into the next verse. And I remember Kurt sitting down with the acoustic and he had a couple variations of the melody and the verse he was singing, and we picked the one that was best.

"They played everything live. I isolated the bass in the back hallway and put Kurt's guitar amps in a vocal booth, and then put him out in a room next to the drums, but I put up a little baffle on the other side of his mic so that the vocals would be shielded a little bit from the drums. We did go back and overdubbed a few bass lines here and there just to tighten things up. We kept some of the guitars that Kurt did, but most of them we went back and overdubbed; in quite a few instances we double-tracked the rhythm guitar."

Vig wanted the band to do more overdubbing than they were used to, feeling it would build up the sound. "I basically tried to make the record a lot more fuller sounding," he says. "They sounded so amazing live, to me, that in order to get that kind of sound on record you had to use more production work in the studio: doubling guitars, using multiple mics on things, and splitting them left and right, just trying to make it sound larger than life 'cause that's how they sounded when they played live."

On "Teen Spirit," for example, "There were a couple of spots where I wanted to punch in Krist's bass, just to get a little more locked in. The guitar overdubs on that were another story because Kurt wanted to play it live all the way through, and I wanted to really be able to focus on the sounds on each section. So first we did the clean guitar, and that took a couple of passes to get the timing down. We did a couple of the heavy guitars in the main body of the song, then we went back and overdubbed the little chimey part. That took a little while, too. We probably spent the better part of a day doing the guitar overdubs. I was actually kind of amazed that Kurt seemed to be relatively patient that day because a lot of times if he couldn't get something in a couple of takes, he would just lose interest and want to move on to something else."

On "Come As You Are," Vig was able to pursuade Cobain to double-track his vocal all the way through the song. "Again, he didn't want to do that, and I was like, 'Well, that's what John Lennon did.' And he was like, 'OK, that's good enough for me.' I think he thought double-tracking

Nevermind's **Super Deluxe** edition (above) contains eight LPs on 180-gram vinyl showcasing the newly remastered album from the original analog tapes. Plus, there are four complete concerts from the Nevermind Tour from Amsterdam, Melbourne, Tokyo and Del Mar, California. Also included is a first-ever 7-inch for "Endless, Nameless" with B-sides "Even In His Youth" and "Aneurysm," and a 40-page hardcover book with unreleased photos. This box set and other 30th anniversary editions in different formats are available in the Goldmine Store at *www.shop.golminemag.com*.

was fake. Coming from his punk roots, he wanted everything to be very *au naturale*, to record live: It's the way we are; leave all the ragged stuff in. Of course I understood that, but I'm also like, 'We can make these songs sound more powerful if they're more focused, if we use some of the little tricks you learn in the studio to embellish them.'"

With at least one take from the Smart Studios sessions on the 30th anniversary release of *Nevermind*, you can easily compare the early versions of the songs with their *Nevermind* incarnations. While the arrangements are largely similar, the main difference is the power of Grohl's drumming, which raises the songs to another level; the drums on "In Bloom" are particularly explosive. The band even retained some of the Smart Studios embellishments, such as the panning between channels on "Immodium," which was now called "Breed." "Krist and Kurt thought that it was cool when we did it at Smart," says Vig. "I guess it's called 'demo-itis'; you do something in the first version and you get used to it. So that's why we went with it."

And the "Polly" on *Nevermind* is the same version the band recorded at Smart. "They tried doing it again," Vig says. "And Dave was playing very light on the drums, with almost like a jazz feel to it. But there was this sort of darkness that we got in that first version, and a lot of it probably came from the sound of that acoustic guitar. And we just thought, to try to capture that haunted quality that we got that first time would just be damn near impossible."

Recording "Lithium" again gave the band problems, with the musicians tending to speed up while playing it. Cobain eventually became so frustrated, he led the band in a furious jam. "It was really exciting to see, but it was also scary because Kurt was just raging," says Vig. "But I just let him have his space, and he smashed a guitar up, and then he kept going. He totally blew his voice out. So that was a short session that day!" The jam, later named "Endless, Nameless," became a "hidden track" on the CD version of the album.

For "Territorial Pissings," Cobain wanted to plug his guitar directly into the mixing board (called "direct injection"). But Vig felt the guitar sound was too thin, so he split the signal between an amp and plugged Cobain's distortion pedal into the console instead. "But at the end of the day, after listening to it with the amp, it did sound better using more of the DI as the main sound. It sounded very kind of crude punk rock, and obviously that's what that song was about." To set off the song's rant against conformity, Novoselic added a goofy intro, singing a strangled rendition of a few lines from the Youngbloods' "Get Together": "He went in and did a one take sort of thing, and it was hilarious," says Vig.

"Drain You," "Lounge Act" and "On a Plain" had all been written shortly before the session, with Cobain revising lyrics right up to the time they were recorded; indeed, "On a Plain" is a song about writing a song. They had some more sonic fun with "Drain You," where "in the middle there's all this crazy stuff where Kurt was doing more sound effect sort of things, little vocalisms, and we'd run delays and reverbs and panning on those to try to make them sound more trippy." And "Something in the Way" brought the album to a bleak close, a haunting depiction of isolation, Cobain playing the same Stella guitar used to record "Polly."

Though Vig had planned to mix the album, the label and management wanted to bring in someone else; though not stated, it was likely felt Vig's mixes weren't commerical enough. The band picked Andy Wallace, due to his work with Slayer. Though Cobain in particular later stated he found the final mix to be too slick, Vig insists he was happy at the time with it and was simply trying to burnish his punk rock credentials: "As a punk, it's not cool to endorse an album that sells in the millions."

Thirty years on, *Nevermind* remains a powerful work. Asked about the album's longevity, Vig says, "I think it was about the timing — coming out of left field and hitting people over the head because it had such a passionate, raw honesty to it. The songs were great; Kurt's voice was amazing. And his lyrics were enigmatic, so they were even more fascinating. It struck a chord. It lit a match and started a fire."

JUDAS PRIEST HAVE A WONDERFUL CATALOG OF MUSIC THAT SPANS ACROSS FIVE DECADES. FROM THE MASTERFUL MOSAIC OF THE '70S, THE COMMERCIAL HEIGHTS OF THE '80S, THE UPS AND DOWNS OF THE '90S AND THE REUNITED RESURRECTION INTO THE 2000S, THE BAND, AS **ROB HALFORD** PUTS IT IN AN EXCLUSIVE INTERVIEW WITH *GOLDMINE*, COVER THE FULL "LIGHT AND SHADE" OF MUSIC. **BY PATRICK PRINCE**

JUDAS PRIEST

50

Years of Metal Music

BEN WOLF

If Dave Grohl is the current ambassador of rock and roll, then Judas Priest's Rob Halford is certainly the ambassador of heavy metal music. And despite a hiatus from Judas Priest that began in 1996 (with replacement singer Tim "Ripper" Owens filling the void for six years), Halford is the true face of the band since taking over for founding frontman Al Atkins in 1973.

The tale goes like this: In search of a new singer, bassist Ian Hill recommended his future brother-in-law Rob Halford to guitarist K.K. Downing. Halford had been singing with a group named Hiroshima with friend/drummer John Hinch. Needing both a singer *and* a drummer, Downing and Hill visited the Halford flat. Halford, still living with his parents, auditioned on the spot to a pop song by Doris Day. Downing knew the wonderful voice he heard would play up well with the Cream/Hendrix sound they were developing. Halford was in and, as a bonus, so was drummer Hinch.

Who knows if the meeting went exactly like that? Memories have a way of blurring out the actual details. But it wouldn't matter if Halford sang to Doris Day or Dean Martin in his parents' flat back in early 1973. Halford had a legitimate singing voice. His vocals were slightly different than the ear-splitting screams he would become known for in later, more metallic, years. All a listener needs to do to verify Halford's talent is to go back to Judas Priest's debut album, *Rocka Rolla*. Now, *Rocka Rolla* didn't have the slickest of production skills (even though Black

Reflections: 50 Heavy Metal Years of Music box set is a 42-CD collection (above) that contains every single one of **Judas Priest**'s studio and live albums — from 1974's *Rocka Rolla* to 2018's *Firepower* — in addition to 13 unreleased discs. Three previously unheard live songs are included in the set, as well as five previously unreleased stereo recordings. Aside from the music, the box includes photos taken by photographer Ross Halfin, which were signed by Rob Halford, Glenn Tipton, Ian Hill, Richie Faulkner and Scott Travis. Other collectibles in the set include a numbered *British Steel* razor blade, a memorabilia book with replicas of tour posters and passes and a *British Steel* tour program. The set retails for $479.98.

Sabbath producer Rodger Bain was at the helm), but it does showcase a nearly pristine vocal display from Rob Halford. Listen to Halford plead "I can't go on" in an operatic-like vocal at the end of the song "Run of the Mill." It will send chills up and down your spine, but not in the heavy metal way you'd expect. This was blues rock music — raw, emotional, working-man blues rock from industrial Birmingham, England, and Halford owned it. At this point in time, you could put Halford in a class worthy of the greatest professional singers out there. And his world-class vocals would come into play again and again for the rest of the '70s; the operatic highs and the snarling lows on tunes like "The Ripper," "Beyond the Realms of Death," "The Island of Domination," the duality of "Here Come the Tears" and "Dissident Aggressor" and, of course, the classic "Victim of Changes." The list can go on.

The beginning of the band known as Judas Priest falls somewhere between the years of 1969-1973. The band were truly a victim of changes. Vocalist Al Atkins managed a semblance of a working band in 1969, and the name of the band was fortified in 1970, pinched from the Bob Dylan song "The Ballad of Frankie Lee and Judas Priest" on the album *John Wesley Harding*. Musicians shuffled in and out and finally the band split up, until guitarist K.K. Downing helped regroup Judas Priest as a serious unit in 1971. Then, as mentioned, Halford came in after Atkins left in 1973. Regardless of an exact date, Judas Priest is celebrating 50 years of the band's career. Besides performing concerts with only Halford and Hill as the only members remaining from their debut album, the release of a recent box set *Reflections: 50 Heavy Metal Years of Music* commemorates the entire Priest legacy (including the two albums, *Jugulator* in 1997 and *Demolition* in 2001, with singer Ripper Owens as the frontman).

Reflections' box set is one of those career-spanning sets that doesn't leave anything out. And it will be good for fans to catch up on the entire Priest catalog before catching the band again in 2022 to complete their 50 Heavy Metal Years Tour with a healthy Richie Faulkner (as the lead guitarist is currently recovering from heart surgery in October). You never know what additions will be made to the Priest set list once the band reconvene.

The following is an exclusive interview with Rob Halford about his personal journey within Judas Priest and what the future might hold for the band.

GOLDMINE: *Rob, you're keeping busy, promoting 50 years of Judas Priest with the career-spanning* Reflections *box set and the 50 Heavy Metal Years Tour.*
ROB HALFORD: Yes. Busy, busy, busy. That's the why we like it in Priest; 50 years of the heavy metal grindstone. You live one day at a time; you get the most out of every day. That's what we do in this band. That's for sure. And you wrap it all together and then suddenly you got a 50-year box set to make sense of it all.

GM: *It's hard to believe it's been 50 years. Going back to the beginning, the box set should turn fans on to a lot of early music that they're not aware of. And it's my opinion that some of the greatest music — not just metal music or rock music — was made by Judas Priest in the '70s. You had a moving ballad "Last Rose of Summer" end side one of* Sin After Sin*, and then the all-out "Dissident Aggressor" end side two. I mean, it was just fantastic music being made. So, I hope the box set does the job of turning younger fans onto the early music. I think, in general, these box sets are good for doing that. Don't you agree?*
RH: I agree with you a thousand percent, and it's so cool that you're referencing younger metal heads. The great thing about young metal heads is that they're on their own journey. If you lay it out there, they will find it. Eventually they will find it through social media, and you see it all the time, you know. A recent example is Queen with *Bohemian Rhapsody*, the movie. Admittedly, there was a movie there, but suddenly all these young rock fans are going ballistic about Freddie Mercury, who has been in another place for a while. But the music lasts forever. And that's the joy of having this kind of ... I want to say museum piece, but it's not the right word. (laughs) Encyclopedia? But that's what it is. It's a library of this great journey that we've been on, and it certainly leaves a presence that's going to be there forever in a very unique way. Because you only get one chance of this, you know. How many bands have been able to go on for 50 years, just by that essence alone? And then you have the opportunity to lay out all this glorious treasure trail for everybody to dive into.

GM: *Well, you're a big part of that library because you have the memories. Do you remember your first gig with Judas Priest? Do you remember that? I have a note of it being May of 1973 at the Town House in Wellington, but I don't know if it's true or not.*
RH: You know, I think you could be spot-on there, because we have a very good friend here in America who is just like "the man." He's like the wizard of Priest in his collection of everything Judas Priest. And he has this enormous catalog of material. And I believe he made reference to that not too long ago. Do I remember it? (laughs) No. Do not remember it. I think it's a pretty good place to start, you know. And so that's as good a place as any, as I wish I had a memory. Wow, if only there were iPhones back then. If in the '70s people were holding up iPhones to record the moment. One of the great things that I love as a reference to a visual memory is that occasionally you'll see these things pop up on YouTube — of Judas Priest's first tour of Japan, or Judas Priest at the Reading Festival. It's too bad nobody was there cranking an 8mm camera at that first show.

GM: *I was blown away by that Japan footage. This was before you started wearing leather. Yeah, it was quite amazing.*
RH: We were just about at that tipping point to go into the full-on self-discovery and affirmation in the identity of the band with that stronger, stronger look.

GM: *Now, I never tried to look up your former band, Hiroshima. You were in Hiroshima with drummer John Hinch, who just passed away, unfortunately. What were Hiroshima like?*
RH: Kind of a bluesy rock band, proggy, never played a show live as far as I can remember. I don't think we ever did. Again, I don't have a reference point. We did a lot of rehearsals and jams and stuff, but I'm sure I would have seen something by now. We had a name, but we didn't have a gig. (laughs)

GM: *So, you made the smart choice, you and John, to join Priest. Now, the first Judas Priest album,* Rocka Rolla*, it always gets a bad rap. There are those who think it has*

"I said out of the blue, it would be very cool if we could bring a motorcycle out during 'Hell Bent for Leather.' I go and speak to a couple of bikers and told them what the idea was. 'Yeah, yeah. But his isn't that big, use mine.' So, I had the bike, and I had a leather jacket. I put a leather jacket on, and it was like an epiphany."

— ROB HALFORD

Rob Halford poses on his motorcycle backstage at the International Ampitheater, Chicago, Illinois, May 9, 1981.

PAUL NATKIN/GETTY IMAGES

"Any band that's had a long life, it really is those first two, three, four records — those are the ones, that's the anchor of the band."

— ROB HALFORD

poor sound quality, even though it was produced by a Black Sabbath producer, Rodger Bain, who oddly enough did their first three albums. Was it true that Bain took the songs "Tyrant," "Genocide" and "The Ripper" and purposely did not include them on the album? And he cut down the time of "Caviar and Meths," which is pretty interesting.

RH: Yeah, and that was a really epic track. And it's really cool that we left that little segue as it is on *Rocka Rolla* because the idea was to include it on the next album. And it never really got traction. I think the track was either just utilized into some other songs or it was just pushed to one side because we'd developed stronger material. But yeah, you know, for the longest time I had difficulty listening to *Rocka Rolla* because of the quality of the sound. And then again, you'll check this comment out from some 16-year-old metal head from Pittsburgh go, "I've just discovered the greatest metal album of all time, it's called *Rocka Rolla* by this band Judas Priest!"

GM: *There are some gems on* Rocka Rolla *like "Never Satisfied." And I've always listened to "Run of the Mill" — your vocals on there are amazing. There's a part at the end of that song where it feels like your soul is screaming — "I can't go on, I can't go on!" I don't know where you brought that emotion up from, but that part brings shivers up my spine to this day.*

RH: It's a wonderful memory as a singer to have there, again, forever. I can't sing those notes anymore. I can, you know, wrangle my way through them, if we ever played that song live. The singing has adjusted over the years to accommodate the way the voice changes. And because I've been brutalizing this voice for so many years, it's natural that it would have taken on different textures. But I listen to that song, and I do have a little bit of a vague memory of putting that track down. Because we were on that night shift, we didn't have time to do multiple takes. We just had to get the job done. And it wouldn't surprise me if that it was maybe one or two takes to get that song down because we were a band that was well-rehearsed, and we knew all the material. I'm not sure if we ever played the tracks live in the studio. I know that was one of Rodger Bain's techniques, to have you play live. But, yeah, "I can't go on," and it was effortless to sing that way then.

GM: *Then you really started to find yourself with the next album,* Sad Wings of Destiny. *I mean, I think that's when the band first started to find their own identity is within that album, right?*

RH: Fast learning. Really fast learning. Yeah, we took that experience of making the first record and realized that if you don't grab the reins early on, that you can be taken to different places by producers, by record labels; they will literally, not exactly hijack you, in their minds they're doing the best job for you, but you can lose control. So, by the time we made the second record, which I believe we co-produced, we knew what we wanted to do. We knew by the previous experience; we knew what we wanted to come out of the speakers in the studio as we were making the record. And, of course, we had, again, in terms of the songs, the songs that have become heavy metal classics. We came out of the

Rob Halford and Glenn Tipton sharing a moment with the crowd.

FIN COSTELLO/REDFERNS

second session for that record in a much better, better place.

GM: *And there are two cuts on there, "Genocide" and "Tyrant" — and the album* Unleashed in the East *will attest to this — those songs were, for a while there, live classics. Eventually you dropped them, but those songs are amazing live.*
RH: Didn't we do "Tyrant" on the *Firepower* tour?

GM: *Yes. But it would be nice to have "Genocide" come back to the set list.*
RH: You know, we had "Genocide" on the list for this 50th anniversary tour, and there's a chance we might play it at some point.

GM: *I think the last time you played it was the* British Steel *tour, and you came out with a prop machine gun, and it caused controversy.*
RH: You couldn't do that now. You would be canceled. And for all the right reasons. Yeah. The machine gun was another one of my "I've got this great idea, guys." But it was a reference to, you know, a horrible genocidal massacre, and we used it for the platform of that song.

GM: *And then the album* Sin After Sin. *I don't think the band, nor (Deep Purple bassist) Roger Glover, who produced it, or anybody else realized how ahead of its time some of the tracks on there were in their complexity.*
RH: Yes. Arrangements getting quite adventurous.

GM: *Very much so. And, of course, "Dissident Aggressor" is on there, and I always have to listen to "Dissident Aggressor" with "Here Come the Tears" beforehand. Because there's this nice — talk about theatrical — soft mood where there's a man who is melancholic about life and then all of a sudden, the anger comes out. So, if you've listened to those two together ... wow. I don't know who decided to put those two tracks back to back, but that was a brilliant choice.*
RH: Light and shade, you know, taking you from slumber to a nightmare. And I think we knew what we were doing. We've always had these elements, even utilizing the name, Judas Priest. Its reference, it is light and dark, heavy and light, that kind of thing.

GM: *Even the drummer on that album, Simon Phillips ... I spoke to him once and he said he was intrigued (by the music) because he came from a jazz-fusion background. All those sort of tempo changes, and there were some nice examples, like "Let Us Prey," "Raw Deal." If people go digging for some gems, they're on that album. And I don't know whose decision it was, but "Diamonds and Rust" was another great decision — to take a folk classic from Joan Baez and take it out of its element, out of its comfort zone. Was that the band's decision? Was that management, the record company? Whoever decided to do that, it turned out well.*
RH: Just the label here in America. We made our first big leap from a pretty low-key, relatively unknown independent label (Gull in U.K.) to a world label, Columbia/CBS, and they were very aggressive to utilize any opportunity to get the band onto radio. Radio then — and still to a great extent now — is so important to any band. And the idea was: "We're going to send you this song, and we'd like you to consider it because we feel that there's a chance here for a radio track to come

Judas Priest onstage in Tokyo, Japan, July 1978 — (L-R) K.K. Downing, Rob Halford and Glenn Tipton — prior to embracing their trademark leather look.

KOH HASEBE/SHINKO MUSIC/GETTY IMAGES

from your interpretation. And I've always felt good that whoever the person was at the label that had this idea, that was a genius move, to think about this band and the music we'd already presented, you know, the demos and stuff; for them to think, "If we give the guys this song, something's going to come out of it." And that's what happened.

The song came to us ... we put it on the record player, and there was a look of bemusement. "Are they having a laugh? Is this some kind of a joke?" And then even in the early days, as musicians, we understood the power that *that* song held in terms of the piece itself. Joan's voice, the words, the composition ... it was just waiting to get metalized. And the rest is history. We kind of claimed it for ourselves. And you may have heard the story about me meeting Joan Baez at the Live Aid festival in Philadelphia. And her telling me that her son had said, "If you see the guys tell them, 'I prefer your version to my mom's version.' " Which I thought was very selfless. Very sweet.

GM: *At the time you guys had a knack for taking covers of Peter Green's "Green Manalishi," Spooky Tooth's "Better by You, Better Than Me," and turning them into Priest songs. You really made them your own.*

RH: Especially "Green Manalishi," which we played (recently) and Kirk Hammett (guitarist for Metallica) came out and jammed with us. That's one of Metallica's warm-up, soundcheck songs because they love that song so much.

GM: *And you polished up the Spooky Tooth song on* Stained Class*, which the title of that album pretty much matches the music — classy, but also stained with raw emotion. That album is very metallic and the producer, Dennis Mackay, did a great job. He had a prog-fusion background, and something happened there because that album sounds ... talk about ahead of its time, Rob. That album is an absolute classic.*

RH: There's that, and if you look through the history of Priest, there's no doubt that the earlier experiences — where we were growing and developing — they are really vital to where we get to later on with songs and records like *Firepower*.

GM: *Almost coming full circle, right? I mean, that's kind of what* Firepower *sounds like — the same sort of full-steam-ahead, grab-you-by-the-throat sound.*

RH: Oh, we had the idea of taking some of those classic references and utilizing them in a place that we were at recently. But it's true, I don't know whether you would agree, that any band that's had a long life, it really is those first two, three, four records — those are the ones, that's the anchor of the band, any band, any band that have had the grace and fortune to have a long life. The earlier moments of a band, that's the foundation, you build on that. So, I would say Priest has that quality, but then again, as we move on, other great things are about to happen.

GM: *True. Because not many bands go on this long. You know, having different personalities in a band. It's hard to make things work.*

RH: It's very hard. It's very, very hard. People have no idea, but you think about *Stained Class* and then we've still got *Screaming for Vengeance* to look at, and *British Steel*.

GM: *Right, in the '80s, and there comes all the fame. And being on the stage, in arenas,*

headlining, did you think to yourself, "You know, this should have happened sooner"? Part of you saying, "I'm enjoying this, obviously, but why didn't this happen sooner"?

RH: In all honesty, yeah. But I think when you get to the place, you've worked hard to be there. It doesn't happen overnight. And I don't think any of us in this band, no matter what you call the band or who's in the band, or what time in the band, I don't think any of us made that kind of assumption. Yeah, we should have been here five years ago. Things happen for a reason. And in music, it's out of your control. Where you go, your success is determined by, firstly, your music — but if it doesn't stick, if it's not connecting, if you don't have a fan base that is loyal and is an exponentially growing over time, you either get to that bigger stage or you don't. You can't make that magically appear. You have to work hard to get to it. And it's a feeling of satisfaction and pride, really. That's one thing we've always had in this band when we talk about the pride of not only the band, but the representation of British heavy metal, and heavy metal as a style of music.

Judas Priest's *Stained Class* lineup, backstage in 1978 (L-R): K.K. Downing, Ian Hill, Glenn Tipton, Rob Halford and drummer Les Binks.

GM: *Well, if you think about trendsetting, Judas Priest even set the trend with the metal look. Looking back at those videos you were talking about and where you went from a sort of Hendrix-style stage garb to the leather. And I'm wondering, "How did that happen? Did Rob just walk into that Malcolm McLaren store one day and buy some leather?" Because leather was very punk at the time, right? And little did you know that that decision would be a trendsetter for heavy metal music? The leather look, the leather jacket itself. I mean, it's quite phenomenal, actually, if you think about it.*

RH: There was a moment when we first had the song "Hell Bent for Leather," and we're at a club, somewhere in U.K., still making our sound happen in any venue we could play in. And we pulled up and there were bikers parked outside the venue, down the alley and stuff. I said out of the blue, "It would be very cool if we could bring a motorcycle out during 'Hell Bent for Leather.' " I go and speak to a couple of bikers and told them what the idea was. "Yeah, yeah. But his isn't that big, use mine." So, I had the bike, and I had a leather jacket. I put a leather jacket on, and it was like an epiphany. It was a very unplanned epiphany. Everything seemed to feel 100 percent connected at that particular show. And then, that was it. You walk off stage going, "Something's happened" — you know. Now we have the whole manifestation of the look, the sound, the feel, it has all coalesced through that bike. It was like a simple *On the Waterfront* moment. Marlon Brando and all these things that have already preceded you, but in a non-musical way. Here it is. And that's all she wrote. The fans loved it. They totally went ballistic.

GM: *Fans connected with it. It was something different, it was something new. It looked cool.*

RH: Yeah! Cool is an important word. Still is. It's important to be cool.

GM: *Now, you've mentioned that you have more material that you're writing or coming up with. So, there has to be more albums to come. I can't see Priest really quitting the studio. I see it continuing. A lot of bands say, "That's it, we're no longer doing it," but once you're a musician, especially after 50 years, you got to keep doing it, right?*

RH: Look at the Stones, look at Aerosmith, look at Elton — you know, it's what defines us. Your music defines you. And what's important is that your music has to define you at the place that you're at now. So, the material that we have now, that we'll be working on, again, will

CHRIS WALTER/WIREIMAGE

JUDAS PRIEST SELECTED DISCOGRAPHY

45s

COLUMBIA

- 02083 Heading Out to the Highway/Rock Forever 1981 $5.00
- 03168 Diamonds and Rust/You've Got Another Thing Comin' 1982 5.00
- 11000 Rock Forever/The Green Manalishi (With the Two-Pronged Crown) 1979 5.00
- 11135 Diamonds and Rust/Starbreaker 1979 5.00
- 11308 Living After Midnight/Metal Gods 1980 5.00
- 11396 United/Grinder 1980 5.00

Albums

COLUMBIA

- AS99 1543 [DJ] Screaming for Vengeance 1982 $30.00
—Promo-only "world tour" picture disc; plays Neil Diamond's "Heartlight" LP in error
- AS99 1543 [DJ] Screaming for Vengeance 1982 25.00
—Promo-only "world tour" picture disc; plays the correct LP
- PC 34787 Sin After Sin 1977 15.00
—Originals have no bar code on back cover
- PC 34787 Sin After Sin 1980 6.00
—Reissue; bar code on back cover
- JC 35296 Stained Class 1978 10.00
- PC 35296 Stained Class 1980 6.00
—Budget-line reissue
- JC 35706 Hell Bent for Leather 1979 10.00

- JC 36179 Unleashed in the East (Live in Japan) 1979 8.00
- PC 36179 Unleashed in the East (Live in Japan) 1985 6.00
—Budget-line reissue with new prefix
- JC 36443 British Steel 1980 10.00
- FC 37052 Point of Entry 1981 8.00
- FC 38160 Screaming for Vengeance 1982 8.00
- FC 38219 Defenders of the Faith 1984 8.00
- 9C9 39926 [Picture Disc] Great Vinyl and Concert Hits 1984 60.00
- OC 40158 Turbo 1986 8.00
- C2 40794 [(2)] Priest ... Live! 1987 10.00
- FC 44244 Ram It Down 1988 8.00

JANUS

- JXS-7019 Sad Wings of Destiny 1976 $20.00
- JXS-7019 [DJ] Sad Wings of Destiny 1976 30.00 — Promo version, with "Specially faded for easier programming" sticker on cover

OVATION

- OV-1751 Sad Wings of Destiny 1980 $15.00

RCA VICTOR

- AYL1-4747 Sad Wings of Destiny 1983 $10.00
—Reissue of Ovation LP
- AYL1-4933 The Best of Judas Priest 1984 8.00
- AYL1-5041 Rocka-Rolla 1984 10.00
—Reissue of Visa 7001 with new cover
- CYL1-5399 [(2)] Hero, Hero 1985 18.00

VISA

- IMP-7001 Rocka Rolla 1979 $15.00
—First U.S. issue of unreleased Gull LP; front cover has a bottlecap motif

be a reference point. This will be Judas Priest in 20-blah, blah, blah ... when it's released. This is a reinforcement of everything that you know about us and love about us, but in a new presentation. But at the core of the heart of it will be a connection that threads all the way back to sleeping in the van, because we couldn't afford the day shift, at the *Rocka Rolla* studio. And that's the joy — that's the joy of it. Look, we don't need to make another album. We haven't needed to make another album because you'll hear, "If you don't play 'Breaking the Law,' I'm going to tear the roof off the building. If you don't do 'Living After Midnight' or 'Painkiller'..." So, we have the songs. We've always had the songs for a long time now, but the thrill for us is to take these — as of right this moment — unheard tracks, we cook them, finish them off, record them, and we can't wait to show them off live at some given point in the future. We need that. We need that part; it sustains us. You know, Picasso never stopped painting until his final days. You can't put a plug into the creative force. It's just the wrong thing to do.

GM: *Do you think you'll ever have, say on a future album, a guest musician? Much like how Kirk Hammett jumped onstage and played "Green Manalishi." You never know, he might do a lead in a studio song.*
RH: I like that idea. I don't know if we would ever do it in this type of idea where we're slowly making the next Priest album. There was a cool moment where we had the album *The Chosen Few*, where all our friends took their favorite Priest tracks and, you know, made a nice kind of homage to particular songs. I will say this, and it's not for me to think about other people's endeavors in that area, but I think that we're incredibly precise and we're incredibly possessive about the records, the studio records that we make. And, yes, we could pick up the phone — my phone's full of people — and I'm sure they'd go, "Yeah, I want to be on the album," you know. And that's a great thing. Maybe down the line where we think, "Why doesn't Priest do a cover record?" Just say, "We're going to do 'The Unforgiven' and, Kirk (Hammett), you want to play on it?" Because we're all fans of each other. But as far as someone guesting on the next Priest album, I think that's pretty much remote to zero.

GM: *I've brought up a lot of obscure songs from the past. Are there any songs you think might make the set list again, or might be new to the set list? You know, when the 50 Heavy Metal Years Tour continues in 2022.*
RH: We mentioned "Genocide." That's a possibility. It was pretty cool to go out and play the title track from *Rocka Rolla* on these 50th tour dates that we've done. People were like, "Oh my God." You know? And then, of course, we threw "Invader" in there. "Invader" is a great little song. It's so unusual. It's almost bizarre.

GM: *The song "Savage." That's another great one to choose.*
RH: Yeah! That's a great reference because we each have a list of songs, and "Savage" is on my list!

GM: *Very good. Well, I look forward to it. I hope the next set list will surprise us. At least I've planted some seeds in your head, I hope.*
RH: You did. Thank you for that.

EXCLUSIVE INTERVIEW

K.K. DOWNING: THE GENESIS OF JUDAS PRIEST

BY PATRICK PRINCE

If you're going to do a feature on the 50 years of Judas Priest, you need to include a member that's been there from the very beginning – and no one is more appropriate to chat with than guitarist K.K. Downing. He took what was known at the time as a progressive blues band named Judas Priest in the Midlands region of England and developed the music into a more cutting-edge sound. Before vocalist Rob Halford joined Priest in 1973, the band consisted of Downing, vocalist Al Atkins, bassist Ian Hill (who became Halford's brother-in-law) and a drummer named Chris "Congo" Campbell. Eventually the band would morph into something completely different and extraordinarily unique, as Downing will explain.

Let's go back to the beginning. How did you first meet singer Al Atkins? How did it all happen?

K.K. DOWNING: I don't know how old I was. I think I was probably 17 or something, and I lived on this housing estate. And I used to see this van, this old beat-up van, going through the estate and it had spray painted on it, "Judas Priest." I'm thinking, "Wow, that's so cool." Because this long-haired guy was driving the van, you know, and his name was Johnny Ward — and he would become Deep Purple's tour manager — but anyway, I thought it was so cool. I wanted to be in that band. I didn't care what they played or whatever. It's so cool: Judas Priest. They were just trying to put a band together called Judas Priest because the band that they were before were called the Jug Blues Band. They actually went to my old school and I saw them play the school dance, and they were a blues band, you know, but they were great. Al Atkins was singing for them and he looked really cool.

They were doing fine, but then their guitar player, John Perry, apparently killed himself, driving the van into a telephone kiosk, which is very, very sad. They disbanded and they wanted to reform a new blues band called Judas Priest. They took the name from the the song "The Ballad of Frankie Lee and Judas Priest" by Bob Dylan (from his 1967 album *John Wesley Harding*). And, of course, the lad who died, you know, obviously they were looking to replace him.

They decided to audition for a guitar player. So, I found out and I went to the audition, and I didn't really know all about the history of it. They sat me down in (one of) their mom's front room and I took my crappy guitar and… I don't know what I plugged into. But, anyway, they were looking for a blues guitar player and I wasn't that. I liked the blues, but I'd moved on from that to Cream and Hendrix into long improvised solos, non-improvised solos, uncontrolled feedback, controlled feedback … I'd moved on from the blues. You know, I didn't want to get stuck in the major pentatonic syndrome. I mean, that's a bit rude of me to call it a syndrome because obviously it's very much revered — blues playing. All of my heroes played the blues. But they said, "Sorry," because, you know, I didn't make the grade. Because I didn't know any blues standards that they played. They asked me to play "Hide Away" or "Crossroads" or whatever. I had never played those songs.

Guitarist K.K. Downing was one of the original members of Judas Priest. Now, as energetic as ever, Downing starts his own band, K.K.'s Priest, with the debut album, *Sermons of the Sinner* (above).

So, I carried on doing what I was doing with Ian (Hill) and our drummer John Ellis, just as a three-piece. We didn't know a singer because singers were hard to find, you know? And I don't know what the hell we were playing. We were just playing improvised stuff, you know, over some riffs, and then go to solos. Ian loved it because he was a big Cream fan, a Jack Bruce fan, and so was I. Then Al auditioned for me. I came down to the rehearsal room and Al just stood there and listened to us play. And then Al said, "Are you looking for a singer?" And we said "Yeah. We're looking for a singer." (laughs)

And I was pretty excited, because Al was the front runner of singers in the area, you know, and Al could play the drums a bit, play guitar a bit. So, we went up to the pub, which was literally a spit away. They had found a guitar player named Ernie Chataway. I never heard Ernie play, but I heard that he was good and he looked good, you know, but it didn't work out for them. They'd been playing for about a year and it kind of fell apart for whatever reason. And so I said to Al,

PUBLICITY PHOTOS

Judas Priest infancy (L-R): Al Atkins, K.K. Downing, Ian Hill and Chris Campbell.

"Well, what's happening with (the name) Judas Priest, can we be that?" And Al said, "Oh yeah, we could use that." And I then said, "Cool. Well. why don't we give that a go then," while thinking "Yes! Yes! Judas Priest! We got a singer and we're now Judas Priest!" I'd felt like a won the lottery, mate, you know, because I wanted to be a priest. (laughs)

We got together, and the onus was on me to just start writing, obviously, which I was really happy to do. I already had some ideas, you know, stuff that I'd been improvising around. And before you knew it, we were playing songs; songs that became … like "Victim of Changes" and a lot of stuff that's there in the archives now. So, myself and Al would write the material and put the set list together. We decided what covers we were going to do, because we did not have a set of all original material. And we would do very dark, sinister, obscure stuff by a band called Quartermass, you know? So, we would play "Black Sheep of the Family" and "Post War Saturday Echo," songs like that, that nobody knew. In those days it was a good ploy (to do that) because people would think that they were your songs, and they were good songs. We never really wanted to play covers. It was taboo to play covers. I did play a couple others. I did play "Spanish Castle Magic" a couple of times, which was really cool. But mainly, you know, we just did our own original material and people didn't know us when they'd booked us into gigs, venues, pubs, clubs. I didn't know what material to call us, you know, and they didn't know what our music was. So, they just called us a progressive blues band.

And then Atkins decided to leave. What was the reason for that? He just wanted to go back to blues or…

KK: No, no. Al had a wife and a child and obviously we were doing a lot of gigs. We did a lot of gigs up and down the country. We were good, but we were not getting money from the agency, because the agents used to collect money for the gigs. One day we drove over there (to a gig) and Al said, "If we don't get any money out of the agents today, I'm quitting," which was OK, because that had been coming for a while. I didn't promote it, push it or rush it, or do anything. But I had the feeling that Al might pack up because he was trying to hold down a job as well, and his wife and baby were living at his wife's mom's house. You know, you just want to break out of that. And if you think being in a band was tough … (laughs) And at the time I was living in a one bedroom flat, with three guys and two girls and one bedroom, and one of the guys was Ian, so it was tough. And another guy, Dave Corke, was the guy who used to get us gigs from a telephone kiosk, pretending he was an agent. So, it was tough, but, you know, I had heard that Rob (Halford) was available.

Yeah. There's that story of you and Ian Hill going over his house to hear him sing.

KK: Yeah. But I think it was just me that went over. I can't remember Ian being there. But, you know, Rob lived with his mom and dad, in a humble set up. I was being told that Rob was a great singer. I didn't know, but I had no choice but to go over there and check him out, you know? I mean, he wasn't able to audition there and then. He did do some singing, and I know it was something off the radio, you know, Doris Day or something like that. We went upstairs and he started singing and I'm thinking, "He's got a pretty good voice." (laughs) We arranged for him to come down to rehearsal and sing, and because he had really short hair, I'm thinking, "I don't like the short hair." It was really, really short … I mean *short*! But then I'm thinking, "Who am I to discriminate? It's just hair, he can grow it." Then again, Rob was trying to keep down a job as well. So, I know the rules, you know, but I'm thinking, "Oh yeah, he'll grow his hair if he got in the band," and that was it. Then me and Rob would write together. And we did a lot of shows. The band was great, we were a four-piece and I was happy with that. And then we couldn't get a record deal. Nobody knew what sort of music we played, but it was the embryo of heavy metal. I'd heard heavy metal before. I'd heard people play little bits of heavy metal from different bands. You know, from Jimi Hendrix to The Kinks to The Troggs, a few other obscure bands. The working class kids like me, we didn't have a music that was dedicated to us. So, one needed to be created. And so, the road, the evolution to heavy metal began from the very beginning. But I'm not saying that there weren't other people around the world, like me; there was. Tony Iommi was one of them. You know, maybe Frank Marino or other people somewhere else like Rudy Schenker. It wasn't just me, which was good, but I *felt* like it was just me that was trying to create a music that didn't exist. And I was happy to do that because that means it's going to be unique. But getting people to accept it is another thing. When, at long last, Black Sabbath came out, I was thinking, "Wow, rejoice, there are other people alive on the planet, you know, we can work together." I'm sure that we can, but what it meant was that record labels … a few of the bands got signed and that helped us get signed. The thing is that the record companies, they all turned us down, but this one small company (Gull) said, "We'll sign the band. But Black Sabbath had been signed. Led Zeppelin had been signed. And you all have the same lineup, so we'd like to suggest that you have a saxophone player or a keyboard player." And I'm thinking, "Now I've got to prostitute myself"; you know, now I've got a change the magic ingredients. I had to consider it and I'm thinking, "No, I'm not going to do it. Absolutely not. It's not going to happen." But I thought there was the potential to have another guitar player. It was a good option because I had some good thoughts about what we could do. I thought, if we do it, we're not going to be like Cliff Richard & The Shadows, or these bands that have a lead player and a rhythm player. We want two lead players.

You can imagine if the original Scorpions had two lead players; if you had two Michael Schenkers! If you'd have had Michael Schenker and Uli Roth in the same band. Phew! You know how great that would have been! So I set about the arduous task. Well, actually, it was coincidence that Glenn's (Tipton) band had just disbanded. And I knew of Glenn and I've seen him play. And I knew he was tight and tidy, you know, but he was potentially more blues-oriented to me. But I was always looking for a guitar player who looked good and could play good. So, Glenn was recruited. We had the songs for the album, but I invited Glenn to have some input on some of those songs that we'd already been playing, to work out a few extra guitar parts and included him on some of the songwriting, to really make the bond, and the band bonding together well.

So, having Glenn, I had this crazy notion that we could create heavy guitar harmonies. OK, how the hell do you do that? Because when you harmonize, you know, suddenly you become the Allman Brothers or Wishbone Ash, which was OK, you know, but I had this idea that if we did it, we could do two guitars in a special way, and I was interested in trying to work that out. Also, when I played solos, it didn't sound so empty onstage. We could back each other up, and at the same time, when we play these heavy riffs and put them in stereo — not just on an album, but when we play live — I knew that *that* would sound good. And it did, and the twin guitar attack was born.

Well, that's why we wanted to talk to you, because you're the fundamental piece that started at all. If you're going to talk about 50 years of Priest, you have to talk to K.K. Downing.

KK: Yep, absolutely, because heavy metal didn't exist when I started this.

K.K. Downing is no longer a member of Judas Priest but the guitarist is in full-force mode with his own project called K.K.'s Priest. The group's debut album, *Sermons of the Sinner,* consists of a lineup Priest fans will be familiar with: Tim "Ripper" Owens (Judas Priest vocalist from 1996-2002), guitarist A.J. Mills, bassist Tony Newton, drummer Sean Elg and occasional contributions from former Priest drummer Les Binks. The album *Sermons of the Sinner* can be purchased in the Goldmine Store at *Shop.GoldmineMag.com.*

A HISTORY: GULL RECORDS

BY JOE MATERA

From its inception in 1974 to its closure of operations in 1984, British record label **Gull Records** enjoyed a run of success as an independent label releasing a diverse range of genres and artists, as well as famously being the launching pad for heavy metal merchants **Judas Priest**.

Gull Records was formed in early 1974 by David Howells, who had previously worked in A&R and marketing at CBS London from 1965-71, and Derek Everett, who was Howells' boss and head of A&R at CBS. In late 1970, both had moved over to take charge of then-ailing label MCA in London, helping to turn the label's fortunes around over the next few years. In 1973, MCA underwent changes within its company structure, leading to both exiting the company. Investing their own money supplemented by several loans they had taken out, the duo formed Gull Records, bringing in a third and silent partner, Monty Babson, who owned the successful Morgan Studios in central London.

A Gull Records '70s celebration (L-R): Owner David Howells, DJ Wolfman Jack, Producers Geraint Hughes and Jeffrey Calvert.

When it came to naming the label, Howells found inspiration from the most unlikely of sources. "I was at time living on the south coast of England, near Brighton," recalls Howells today, down the line from his London office. "We were looking at names, and every time I looked out the window, I would be greeted by the sea, and one thing I used to see a lot were gulls, as they were everywhere."

The first signing to the label was English synth prog-rock outfit Seventh Wave, followed soon after by jazz-rockers Isotope and then English folkster Steve Ashley. But it was their fourth signing, a rising band on the scene called Judas Priest, that would etch the Gull Records name into the mainstream.

Howells had caught one of the band's gigs, and being so impressed by them, he expressed interest in signing the then-quartet to his label. "Rob Halford had one of the best voices I had heard," recalls Howells. "He was extraordinary. But before I agreed to sign them, I asked the band to do two things for me as part of the deal. One was to add another guitarist to create a twin guitar sound. I had earlier worked with Wishbone Ash, and their twin guitar had massive impact on live audiences, and I knew this would be an integral component in defining Priest's sound.

"The other thing I asked for was that they write a song titled 'Rocka Rolla.' The reason being that John Pasche, who had designed The Rolling Stones' lips-and-tongue logo, had just done a cover for a projected Stones album which, though hadn't been titled yet, had been rejected. I asked John if I could use it for Judas Priest instead. And so, because I already had an album design in mind, I asked the band to write a song called 'Rocka Rolla.' They liked the idea and went off and wrote the song."

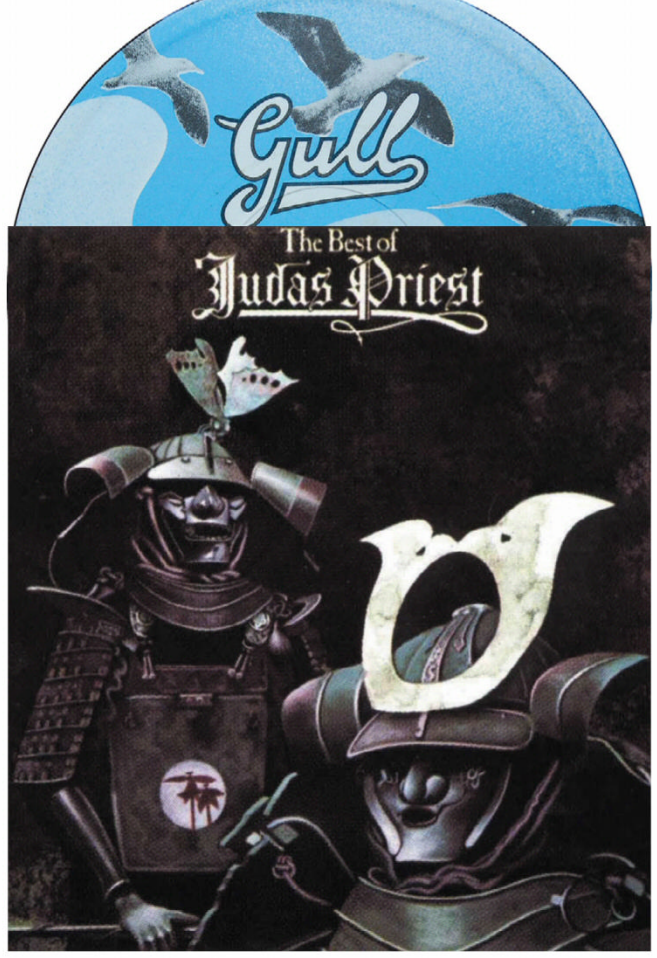
Gull slowly built its profile through a slew of releases, but due to the fact the label was independent and didn't have the large promotional budget normally afforded to its major label counterparts, Gull's releases endured an uphill battle in being brought to the attention of the masses. But what Gull lacked in the promotional department, the label made up in spades in the support and care of its artists. "We gave our artists the chance to record, whereas other labels would never touch them," says Howells. "With all the artists I've signed in my career, I've always gone against the grain of what's happening on the scene. We surrounded our artists with the best graphics people, best photographers, best studios, best engineers and producers — everything was done really well for them. But you're facing that mountain of competing against all the major labels who have big budgets. I always made it clear to them that we did not have the big marketing budgets, but we cared about what they were doing. The truth is that Priest were ahead of their time and combating a change in musical taste in Britain that comes along regularly, and were for a while swimming against the tide."

COURTESY OF GULL RECORDS

When Gull released Judas Priest's debut album, *Rocka Rolla*, in September 1974, it was met with a lukewarm reception. "When it came out, few were interested, but we started to build a following abroad in Europe and in Japan and garnered some interest in USA," affirms Howells. "But I was hearing where they were going musically and it excited me, so I decided to get the band to make a second album for me. And for that I changed the focus. It's interesting that the first album is now seen by some to be a lot better than felt at the time and valued for the musical direction it heralded at the time."

For that second album, Gull brought in two studio engineer-musicians from Morgan Studios: Jeffrey Calvert and Max West. Both were a duo also signed to Gull under the moniker of Typically Tropical, which had scored a No. 1 record for Gull called "Barbados." Howells believed that due to the pair's knowledge of engineering and sonic sound, they'd make the perfect production team for what became *Sad Wings of Destiny*. Released in March 1976, it finally gave both Judas Priest and Gull the breakthrough they needed.

But soon after, the big guns came calling,



and the band's tenure with the label came to an acrimonious end. "After that, CBS came along and offered Priest a bucket load of money," reveals Howells. "They told the band to leave Gull and come over to CBS. The irony in all of this, though, is the fact that Derek and I were two of the A&R guys working at CBS in the 1960s building that same company to how it was in the '70s!"

With Judas Priest no longer on its roster, Gull continued building its catalog, releasing albums by Blue Mink, The Marvels, Nightwing, Stray, Arthur Brown and more albums by Gull mainstays Seventh Wave and Steve Ashley. The label also brought out numerous compilations such as *The Gull File*, illustrated picture discs and colored vinyl. Gull also started licensing out its recordings, and in the wake of Judas Priest's major label success, issued a *Best of Judas Priest*. "Compilation and best-of releases were a way for the label to recoup their money on the releases," explains Howells. "At the end of the day, labels exist to be a commercial operation. We had spent all this money on the records, and when companies came to us asking what else we had, we would license the recordings out. We put out *The Best of Judas Priest* (shown, at left) as a way to recoup, as we had made no money on their first two albums."

Gull released around 50 albums during its 10-year tenure, and when the label ceased operations in 1984, it moved into licensing, where it remains active today. "The label doesn't do new acts anymore," says Howells. "Companies in different various countries are constantly licensing material from the label."

VINTAGE SHOT

PHOTO BY MARK WEISS
JUDAS PRIEST – K.K. DOWNING AND ROB HALFORD, 1979

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ROCK SCENE

DEEP PURPLE PRODUCE A NEW ALBUM THAT PAYS TRIBUTE TO THE MUSIC THAT INFLUENCED THEM.

DEEP PURPLE COVERING TRACKS

BEN WOLF

BY DAVE THOMPSON

Considering Deep Purple initially built their career around covering other people's songs, the band has proven remarkably resistant to cover versions across the half century since then.

The band's first four singles, in 1968-1969, were all other people's material — Joe South's "Hush," Neil Diamond's "Kentucky Woman," Spector/Barry/Greenwich's "River Deep - Mountain High" and The Beatles' "Help"; their first three albums added Donovan ("Laléna"), Cook/Greenaway ("Hallelujah"), Billy Roberts ("Hey Joe"), Skip James ("I'm So Glad") and another Beatles number, "We Can Work It Out," to the catalog.

Since that time, however, Purple have not only resisted the temptation to turn to outside writers (at least on record), they have positively eschewed it, with only 1988's 20th anniversary remake of "Hush" to break the embargo.

Strange times, however, can inspire strange bedfellows, and so it is, for their 21st studio album *Turning to Crime*, Purple also turn the clock back to inspect again their roots.

Not that they looked at it like that themselves.

Little more than a year has passed since their last album, *Whoosh!,* was released to approving reviews and excited fans, and under normal circumstances the band would have been on the road ever since.

As drummer Ian Paice explains, "Live work is where it's at. The studio can be fun, and you do it because you need to be making new stuff for your own entertainment as well as the audiences. But live work is the focus. Unfortunately, that's not been possible, so we have been working out how to do other things.

"We are musicians, and what we do is make music. Sitting on your arse at home doing absolutely nothing just seemed so pointless and futile. So we have the advantage of the tech we all take for granted now, we don't physically have to be in the same room to make music together, we can do it remotely.

"It's not the same as working together, of course it's not. You can't make new music this way, because we make music as a collaboration of jamming and bouncing ideas off one another. So when

we found that we couldn't do live shows, and we couldn't write new music, we thought 'Why don't we make old music that's important to us,' and try and make a good feeling album at a time when there wasn't a lot of good feeling about.

"That was the premise. It wasn't about just covering records for the sake of it; we had a plan in our minds. It had to be either an artist we really liked or a style of music we really liked, or a time in our lives when that music meant something important. So we had a big, broad canvas to work from."

Simply selecting the songs was a major endeavor. Paice continues, "Everybody threw a few ideas into a big hat, and then it was a democratic process of finding which ones had got a majority-plus vote and, as in any democracy, nobody gets exactly what they want, I can honestly say nobody got 100% of what they'd have chosen to be on the record, but everything that's on the record got more votes for than against. It's the only way you can fairly do it."

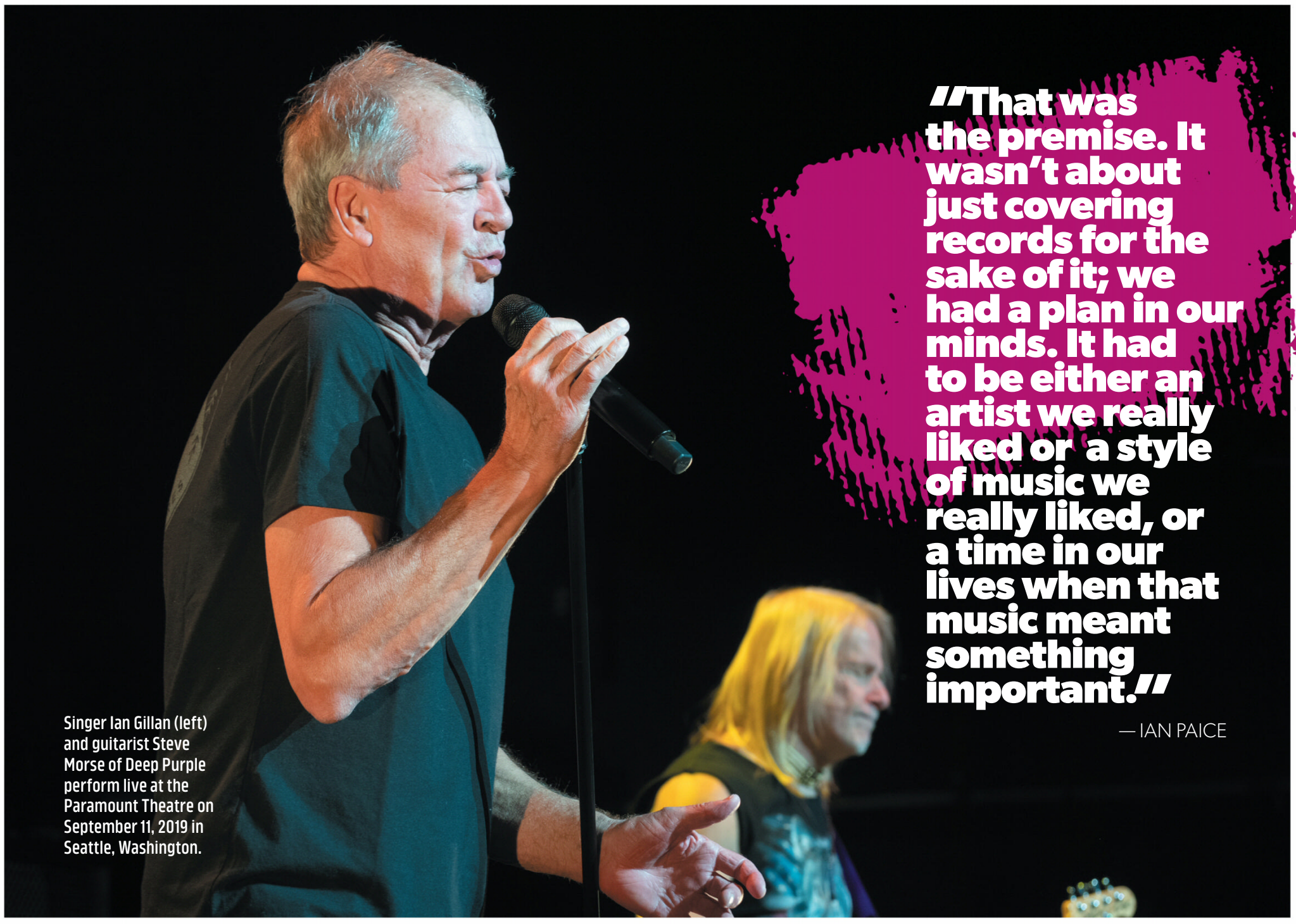
The democratic process is especially important to Deep Purple today, because it hasn't always been like that. Eight separate lineups have seen 14 musicians file through the ranks on either side of a 1976 break-up that dragged on for eight long years.

It wasn't until 1994 that the band finally arrived at a line-up that proved to be settled, when former Dixie Dreg Steve Morse moved in as the permanent replacement for Ritchie Blackmore, taking his place alongside founder members Paice and Jon Lord, and late '60s newcomers Ian Gillan and Roger Glover. Since that time, only the retirement (in 2002) of Lord has precipitated further change.

Paice admits, "When we make decisions now, and it's something we couldn't do when we were younger because there was too much testosterone flying around, too much self. A little later in life, you realize the only way you can keep something together is, you have to go with the flow and understand that you're not going to win every battle.

"So long as the decisions you make end up with a good end product, then it's OK. Sometimes you bite the bullet and say 'OK, I lost that one, but I'll probably win the next one.' That sort of flexibility comes with old age; you realize it's about enjoying as much as you can, while understanding that things don't always come the way they should.

"You don't let something silly like the choice of a song break up a band, and you see it a lot with younger bands. They start doing something because they really enjoy it, then a bit of success comes their way and they start destroying themselves completely. I know we had our ups and



"That was the premise. It wasn't about just covering records for the sake of it; we had a plan in our minds. It had to be either an artist we really liked or a style of music we really liked, or a time in our lives when that music meant something important."

— IAN PAICE

Singer Ian Gillan (left) and guitarist Steve Morse of Deep Purple perform live at the Paramount Theatre on September 11, 2019 in Seattle, Washington.

JIM BENNETT/GETTY IMAGES

downs, but what we did was, we kept going. Other bands, the success is there, they're ready to make their mark and then two guys have a disagreement and that's the end of it. It's like somebody threw a hand grenade in there, and everybody goes in different directions."

He continues, "When you look back upon every decision we made that led to angst, it was always a stupid one. With a little time to step away from most of these things, they could have been fixed. But that's now and wasn't then."

So, the fur did not fly as five musicians threw their suggestions into the jukebox that would become *Turning to Crime*, but there were, nevertheless, some disappointments in store. Paice points out one of his own, in the form of Jimmy Driftwood's "The Battle of New Orleans."

"I was surprised it made it onto the album, but that's just my opinion. The other four guys all liked it so I just have to bow to that. It's fine and it's got a humorous side to it because it's Roger (Glover) and Steve (Morse) singing, who are not the world's greatest vocalists, and you've got the story about the Americans kicking the Brits ass, by a bunch of Brits, so there's that irony to it, too.

"There were plenty of really good suggestions that either didn't get a vote, or didn't seem to fit with what was getting the vote, because the whole thing had to hang together as a record. We had one track that we didn't use, we did a version of The Band's 'Chest Fever,' and it just didn't work.

"We tried our hardest, and it didn't fit in with anything, so that had to go on the cutting room floor. And there's a bonus track that I think should have been on the record, but that democratic process means it got voted out, but we did a version of Junior Walker's 'Roadrunner,' which I think is great and it should have been on the record. 'The Battle of New Orleans' is the one I think should have been replaced with 'Roadrunner.' But it was not to be. In the fullness of time, it will come out, I know."

As for what did make the cut, it's safe to say that Purple have conjured up one of the most exhilarating collections of covers since the golden days of Bowie's *Pin Ups* and John Lennon's *Rock 'n' Roll*, all those decades ago.

We kick off with a frenetic assault on Love's "7 and 7 Is," brutally propelled by one of Paice's most energetic performances; and a storming "Rockin' Pneumonia and the Boogie Woogie Flu" that surely should be peeling out of the soundtrack of the greatest '50s movie you've never seen. Fleetwood Mac's "Oh Well," put forward by guitarist Morse, is as intricately dynamic as Peter Green's prototype; and then there's "Jenny Takes a Ride," one of the numbers that Paice singles out among his favorites on the entire record.

"I think both Roger and I suggested 'Jenny Takes a Ride,' because it's just a wonderful bit of rock and roll, straight ahead, hits you in the face, and it meant something to us when you go back that far. And I love our version because, towards the end when the second guitar solo comes in, it just takes off like a rocket. It's just one of those takes that makes the whole thing work."

Dylan's " Watching the River Flow" is next — that was one of Glover's suggestions;, before we hit a dramatically faithful take on Ray Charles' "Let the Good Times Roll."

"Don (Airey) and I suggested the Ray Charles, because we'd done that together at a charity event, and everybody seemed to get off on the fact that it was totally out of character, a jazz swing sort of thing which was great fun to play. And we can play it, we just don't get the chance very often, and that's one of the disadvantages of... when you are successful and you're in a rock and roll band, all you do is end up playing your own music, and to play

Bassist Roger Glover performs live at the Paramount Theatre on September 11, 2019 in Seattle, Washington.

JIM BENNETT/GETTY IMAGES

someone else's music that means a lot to you is very different.

"So we had that one, and then I suggested Little Feat's 'Dixie Chicken,' because I love the band, and I loved the drummer Richie Hayward — he was wonderful, just a groove merchant."

The Yardbirds' "Shapes of Things" is delightfully true to the original, and uncorks another stunning Morse solo; and once past "The Battle of New Orleans," we're into the closing straight, rollicking "Lucifer" paying tribute to Bob Seger; Cream's "White Room" transporting our ears all the way back to 1968; and we wrap up with eight-and-a-half minutes of the predominantly instrumental "Caught in the Act," a veritable medley of Don Nix, Booker T, the Allmans, Led Zeppelin ("Dazed and Confused"!) and The Spencer Davis Group.

"Obviously there were more on the list," says Paice," but because they got refused, you forget what they are; there were 30 or 40 different things. "

Goldmine suggests that it might have been amusing to look back to the band's earliest albums, and revisit one or two of the covers included therein; true, the band didn't exactly set the world ablaze with their fresh take on "Hush" back in '88, but that was never an especially Purple-y song to begin with. To hear the current lineup attack "Hey Joe," on the other hand, or "I'm So Glad," or even "River Deep-Mountain High" — that could have been astonishing.

Paice disagrees. "That was a thought from somebody, but we found that trying to go back and recreate something you've done in the past is a hiding for nothing. No matter what you do, it'll never be as good as what you did before, and that's always the thing with cover tracks. It will never be the original.

"What you can do is say 'OK, this is our slant on what this great artist, or this great song is.' You can't do that to yourself. The blueprint of the tune is already in people's heads, no matter what you do to it. It's not the same as the original. You can't win. So we did think about it, but the other thing is, if we're going to do other people's music, let's play it and have fun with it, because we can play our own old songs all we want to."

Even with the concept of the album in place, however, its actual completion was never a done deal. "The biggest doubt we had was that it might end up sounding sterile. I've done remote recording for other people and sometimes it works OK and sometimes it doesn't work at all. You can tell there's a gulf of thousands of miles between people" — a factor that Purple were especially conscious of. Paice and Airey are both resident in the U.K. But Morse lives in Florida, Glover in Switzerland, Gillan in Portugal. "It was only when we heard it starting to build that we knew it would work."

The sessions started with the drum tracks. "The guys sent me some basic demos, and I mean really basic, and I had to put the live drum tracks to them, to give them something human to play along with. As they slowly put their pieces on there and it got layered up, we realized it sounded pretty good and, by the time Ian had got the vocals on, it actually started to sound like a record and we were very pleased with it." *Goldmine* calls it "A great rock'n'roll fun album," and Paice sounds delighted. "That's what we were hoping it would be."

If *Turning to Crime* can be regarded as one of the most unexpectedly delightful consequences of the last near-two years of disease and despair, the sad fate of its predecessor, *Whoosh!*, is surely one of the most disappointing. The first single, "Throw My Bones," was released little more than a month into the pandemic, and its opening line still sounds horribly prophetic — "I don't know what lies ahead."

By August 2020, when the full LP made it to the racks, the picture was a little clearer and, of course, Deep Purple were by no means the only band whose best laid plans were utterly upended by the pandemic.

They're still a little up in the air even now, although the intention is for the band to be out on the road in February. "This is the longest I've been at home since my children were born, in the late '70s into early '80s," says Paice, "and that was when I chose to be at home. Since then, I've only been home for three

Drummer Ian Paice with Deep Purple in 1969 and still behind the drums today.

KEYSTONE/HULTON ARCHIVE/GETTY IMAGES

months a year while I'm working."

It's been a shock. "Part of being human has been ripped away from us for two years, because we are social creatures, we like to see our friends, we like to be in a crowd, we like doing stuff. When everything is taken away from you and you can't do anything, you understand how much you miss it." Particularly, as in his case, when you've been doing it for the best part of 60 years.

Ian Paice received his first ever drum kit for his 15th birthday, June 29, 1963, and he was 19 when he joined Deep Purple. He's been there ever since, the "last man standing" from the original lineup, and one wonders whether his seniority actually makes a difference to his role in the band?

"I wish it did," he muses.

"Unfortunately, tenure doesn't mean anything. But I think it's rather nice that we still have a small connection back to those first records, because I think it gets a little iffy if there's nobody there from the original lineup — it gets a little confusing.

"There again, Deep Purple had two beginnings; we had the instant success right at the start, with 'Hush' being a big hit in America; the slow break down of that lineup; and then the rebirth with Mr. Gillan and Mr. Glover, so we had two beginnings really, and most people think of the second lineup as the most important one, and I think it probably is, because that's when we found the Deep Purple sound and identity, and that's when we started writing all of our own material as well."

Which takes us back, in a way, to where we came in, with Deep Purple returning to their roots in a manner that is wholly unlike anything we ever expected from them. Even better, it's simply the prelude to what promises to be a dynamic 2022 — and beyond!

"Everything is meant to start up again in February," Paice enthuses. "Promoters have been very loathe to put their feet in the water, and Europe's been a lot slower than the U.S. to release people into doing normal things."

Rehearsals at the band's headquarters in northern Germany are already scheduled; "All our equipment is stored there, at an incredible rehearsal/recording facility. We have a nice little hotel there that we know, and we'll spend 10 days, two weeks there, because everything we need is on site — a big band stage; we can do the lights, we can do the PA, the whole thing."

He's already in training for the experience. "I'm doing a few club dates with some friends of mine, just to get playing again. To try and wander onstage with Purple in February having not played properly for 19 months, that'd be stupid. If I can get 15, 20 gigs under my belt, that'll stand me in good stead for getting on and doing the stuff in 2022, so that's the plan.

"We have a big year, a lot of European stuff," and he's adamant that poor old *Whoosh!* will be given its moment in the sun. "I hope we can get one or two tracks from it into the live act, else the record just gets away... I hope not. It'd be a shame for it just to vanish. We'll give it every breath of life we can."

The same thing goes for the band. "So long as we all stay fit and healthy and everybody wants to do it, there's already plans for 2023, so we'll see how the next year goes and how everybody feels about it."

He has no doubt as to his intentions. "From the moment I got my first kit, I always thought I'd be a musician, although what I would be playing, I didn't have a clue because when you're a kid, you're in a little cover band, you're playing what you hear on the radio, what the kids wanted to dance to back in those days.

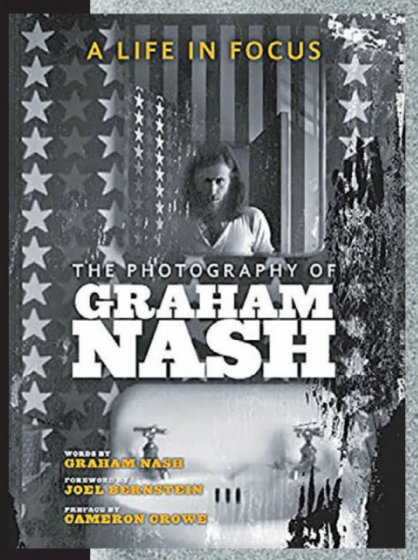
"But then it progressed into something more demanding, more complex, and that's the way it should be and all of a sudden, you find it's your life, it's become something. So this mysterious 'whatever' that is the future wasn't so mysterious anymore. You're still playing and you're having fun doing it, and you're providing a living for yourself.

"Back in the day, if a band stayed together five years, that was a miracle, if they stayed together a decade it was a double miracle, so when you're looking back over half of a century of Deep Purple, even with the ups and downs and the changes, the empathy is still here and that's beyond comprehension, really."

JAMES PAICE

A STRIKING BOOK OF PHOTOS FINDS THE ONE-TIME HOLLIE AND THE ‘N’ IN CSN AND CSNY REFLECTING ON MUSIC, MEMORIES, AN UPCOMING REUNION WITH ALLAN CLARKE AND A DEEP DESIRE TO FLY.

BY LEE ZIMMERMAN



GRAHAM NASH SHARES A SHOW AND TELL

One would be hard pressed to name an artist who’s seen first-hand the trajectory of rock from the ’60s through the present than Graham Nash. Given the vital role he’s personally played in that evolution, he can also be credited with helping to maintain the musical momentum to a great degree. From his earliest efforts with The Hollies, a band that proudly served at the forefront of the British Invasion while contributing their own abundance of hits, to prominent residency in Laurel Canyon and one of the very first bona fide supergroups, Crosby, Stills and Nash, he’s practically seen it all.

GRAHAM NASH

Self-portrait at The Plaza Hotel, New York City, 1974.

"I'm a very lucky boy," he says somewhat modestly, eschewing any bragging rights that would otherwise be his due.

In fact, he has plenty of kudos and credentials he could lean on, including a two-time induction into the Rock and Roll Hall of Fame (for both The Hollies and CSN), double honors from the Songwriters Hall of Fame (as a solo artist and contributor to CSN), a Grammy nod, his honors by Queen Elizabeth II as an Officer of the Most Excellent Order of the British Empire, and a *New York Times* bestselling author for his autobiography *Wild Tales*. It's also clear from conversation that as he approaches 80, he has no intention of slowing down anytime soon. His latest album, 2016's *This Path Tonight*, makes that assumption perfectly clear.

Indeed, Nash's talent seems unbounded. In addition to his exceptional skills as a singer, songwriter and musician, he's a gifted photographer who first became enamored with that visual ability at age 10, when he first began taking photos, and then continued through his decades of touring as he documented his efforts with camera in hand.

Which brings us to Nash's latest offering, *A Life in Focus: The Photography of Graham Nash*. A sumptuous coffee table book of photos taken by Nash, as well as those shared by his friend and colleague Joel Bernstein, it offers intimate images of the artists he's worked with and the memorable events that he's been such an integral part of. The photos are accompanied by his personal reflections, giving an added intimacy to this exclusive collection of photographs and stills.

Goldmine was given the opportunity to speak to Nash about this project, which also offered him a chance to reminisce about various other events that occurred in a life so well lived.

GOLDMINE: *You're a renaissance man, Mr. Nash. There's no other way to put it precisely.*
GRAHAM NASH: I appreciate that because this book absolutely shares some of my favorite periods of my life.

GM: *So how did you go about choosing the photos you used for this book? And how long did that process take?*
GN: About seven months.

Nash and Joni Mitchell backstage at Queen's College, New York City in 1969.

JOEL BERNSTEIN

Leon Russell and Bob Dylan (left) and George Harrison, Dylan and Russell performing at the Concert for Bangladesh, Madison Square Garden, 1971.

GRAHAM NASH

GM: *When you began assembling this book, did you call Joel Bernstein or any other members of your inner circle to help make the decisions on which photos to use?*
GN: Not on the choices of the images. That was between the director of the company and me. Joel and Cameron Crowe were most generous with their words in the book. I always get a little nervous about what people will say, but nobody slagged me off. So that was all right.

GM: *Well, sir, at this point in your career, the prospect of you being slagged off is pretty remote.*
GN: It is, but I'm always expecting it.

GM: *You still retain a little bit of insecurity, even after all that you've accomplished?*
GN: Oh, yes, of course. You never know how you're doing. You write a song like "Teach your Children" and figure, "Well, that's a pretty little song," but I must tell you the first time that I ever played it for Stephen (Stills), after I finished the song, he looked at me and said, "That's a really good song. Don't ever play it like that

David Crosby in Hollywood, 1969.

Mamma Cass Elliot at home.

GRAHAM NASH

again. You sound like Henry the Eighth." He played my song back to me with that beautiful, right-hand picking style that Stephen is so well known for. And obviously he turned my Henry the Eighth song into something special.

GM: *I guess when you have a combination of individuals with so many different talents and skill sets, that's all part of the input.*
GN: And don't forget, you still have to listen. At least I listened to Stephen and at least I didn't get upset that he didn't like the way I sang my song. So when he played it back to me, it was obvious that that's the way that song should go. And of course, (Jerry) Garcia put in his pedal steel on our record for the very first time. It was fabulous.

GM: *The* Déjà Vu *box set is so remarkable because we get to hear many of those songs in their seminal states.*
GN: The truth is that normally, under normal circumstances, you would never hear anything like that. But when we were doing the *Déjà Vu* box set, I wanted to put stuff in there that the people who loved us would be really happy to see and hear. I thought that they would really like to hear Joni and I singing "Our House" for the first time. Normally, you would never hear that. But in this particular case, it was perfect for that box.

GM: *Speaking of which, it seems like you've taken the lead in curating those CSN and CSNY boxes. You even oversaw Stills' box set at one point. That's pretty impressive that you were the one charged with that responsibility.*
GN: Well, the truth is, they trust me. They chose me to make sure that I showed them in the best possible light. Stephen trusted me to do his 4-CD box. David (Crosby) trusted me to do his, and then of course, I did my own. I did them with Joel Bernstein and Stanley Johnston, our engineer who unfortunately passed away two or three years ago.

GM: *Are you a nostalgic individual? I mean, when you look at these photos and when you do the box sets and you go back through your own history, is there a whiff of nostalgia that's present due to those endeavors?*
GN: I think that we did decent work. Yes, we argued with each other, particularly during CSNY. Of course we did. Did we ever stab each other in the back? Slightly, but it's totally unimportant to me. The only important thing is, what sort of music did we make? How did we make people feel? Did we make people think? Did we make people smile? I'm very proud of what we did.

GM: *Can we assume you felt the same way about The Hollies?*
GN: Somebody just sent me 60 songs The Hollies did on the BBC. In the early '60s, those BBC engineers were unbelievably great. They were able to capture the sound of our songs live. It's not like you can get halfway through the first verse and forget the words and stop. It's live on the BBC. And so you've got to keep going, and those 60 songs sound fantastic.

GM: *It's always incredible to hear those BBC recordings, particularly with the band like The Hollies who had those immaculate harmonies. It's still so precise, and it's remarkable that you could duplicate that in the studio setting straight through.*
GN: In answer to your question, do I feel nostalgic, yes, I do. But there's a lot of pride in what I do. I never want to piss people off. I never want to make them feel bad. I have a lot of stuff in my life that I can show people that will make their lives a little better, or at least I hope so.

GM: *Well, the fact is, and it's no exaggeration to say this, but you have been an integral part of the soundtrack of our lives. And at the same time, you have witnessed the transformation of popular music, from the '60s to the present, beginning with that fabled era in England during the '60s, when the British Invasion was taking root, and then continuing through the Laurel Canyon era, which was transformative as well. Are you ever in awe of what you've done and what you've witnessed? Can you ever separate yourself from that and look back at it and say, "Wow, that was me. I can't believe it'*
GN: Yeah, there's a lot of things in my life where I go, "Wow." When Paul (McCartney) called me and said, "Hey, we're doing this worldwide live broadcast thing at Abbey Road," which they did for "All You Need Is Love," and he asked, "Do you want to come down?" Yes, there have been some incredible moments in my life, like singing "Happy Birthday" to Bill Clinton on the lawn of the White House. Getting the chance to sing with The Everly Brothers, who were my heroes. Being given the OBE by Her Majesty (Queen Elizabeth II). Standing in Buckingham Palace talking to the queen, and thinking how unbelievably proud my parents would be had they been alive.

GM: *I remember your pal Allan Clarke telling me about the time when you were kids and you met The Everly Brothers outside their hotel prior to a performance. What a moment that must have been.*
GN: Wait to you hear about what I'm doing with Allan Clarke right now.

GM: *Tell us, please!*
GN: We're about eight tracks into an album.

GM: *I'm gonna pat myself on the back a bit, Mr. Nash, because when I spoke to both you and Mr. Clarke, I said, "Why don't you guys do a duo album?" He loved the idea. In fact, you both remarked that it would be kind of a cool idea. But at the time it wasn't set in stone. This is brilliant.*
GN: It's more than stone. It's very exciting because I've never made a record strictly with him, and I've known him since I was six years old! We recorded together with The Hollies, of course, but not with Allan alone. And I gotta tell you, he is singing really, really well.

GM: *Where is it being recorded?*
GN: We're doing it remotely, from a 5,000-mile distance. It's been incredible. He'll send me a track with his voice, and then I'll put my harmony on it and send it back to him. And then I send him a track and he sends it back to me. It's fantastic. I'm loving it. It's gonna be a very good album.

GM: *When will it be released?*
GN: It should be out (in) March.

GM: *I remember in one of our previous conversations, I asked you if you're still friendly with him, and you mentioned that when you were in London, you had dinner together.*
GN: I invited him to sing "Bus Stop" with me when we played the Royal Albert Hall. You can see it on YouTube.

GM: *And of course it all goes back to that love you shared for The Everly Brothers.*
GN: Years later, we were in the studio with them, and they recorded six or seven of our songs.

GM: *Yes, that was the* Two Yanks in England *album.*
GN: That's right ... with Reggie Dwight on piano.

GM: *The future Elton John.*
GN: Exactly. With Jimmy Page and John Paul Jones as well.

GM: *Again, it's just amazing to realize all the history you've witnessed.*
GN: I know. It's incredible.

GM: *So, with this new book, when you look at these photos, do they literally bring you back to the time and place where the photos were taken? Or do you look at some of them and think, "I don't remember that."*
GN: No, I remember every one of them. I've spent my life with images and music, and yeah, I'm just amazed at what my life has been so far.

GM: *And clearly, it doesn't seem like you're ready to quit anytime soon. Still, it's amazing in that you've accomplished so much and been present in so many of these special moments, and yet, you don't take any of it for granted. You still seem to possess that wonder.*
GN: Yeah, I've always been a curious man about the world. When I wrote *Wild Tales,* my autobiography, I did a book tour in Manchester. I was sitting at the desk and people would line up and I'd sign the book. This lad comes up to me, and he gives me this eight-and-a-half by 11-inch manila envelope. And then he said, "You need this." I said, "Really? What is it?" He said, "I'm not telling you, but open it up when you get back to the hotel." Wow, that was kind of weird. So I said, OK, and I gave it (to) my roadie to make sure that I got it. When I got back to the hotel, I opened up this mysterious envelope and inside was my school report card from when I was 11.

GM: *Wow! How did he get that?*
GN: I have no idea, but the very first comment by a teacher was "This boy wants to know everything."

GM: *How wonderful to have your life so well documented, especially with these wonderful photos. How precious is that?*
GN: As I said, I'm a lucky man.

GM: *Not only did you have the talent and the passion for the photography, but you also had the foresight to capture those special moments. Were you aware at the time that these events would become so significant?*
GN: I was too busy enjoying the moment. We were all too busy enjoying what we were doing. Every day was another piece of magic. You know, we'd be making *Déjà Vu* and Neil (Young) would come up and he goes, "Hey, have you heard this? 'Helpless'?" And I remember going to Stephen and saying, you know, we don't have a "Suite: Judy Blue Eyes" on here. So he says, "I know. We used it on the first record." I said, "No, no, no, you misunderstand me. We don't have that kind of a song, where you can guarantee that no one is going to get up and take the needle off the record. We need an opening song like that." Two days later, he comes to me and he goes, "Hey, what about this?"

GM: *Incidentally, just last week I interviewed Judy Collins. She's 82 and she still sounds fantastic.*
GN: She wants to do a tour with me like she did with Stephen.

GM: *Really? Are you considering that?*
GN: First of all, I love Judy, and I love her voice. I love what she does and what she stands for. But I wonder whether it's something I should do when I'm 85. I don't know.

GM: *Why would you wait until you're 85?*
GN: I don't know why I said that.

GM: Well, that's a first! But it brings up the question of whether you'll tour again.
GN: Yes. My first date is in March.

GM: *Let's get back to the book again. In addition to the photos you took, there are also photos taken of you by Joel Bernstein. So when you look back at these photos of yourself, are you able to connect to the young man that you were in those pictures?*
GN: I'm still waiting to grow up! It's astounding. I'm nearly 80, but I'm still waiting to grow up. I still have so much stuff to do. I still have so much music to make and so many images to show. I better get on with my life.

GM: *It's wonderful that you still have that inspiration to keep moving forward. Yet look at all you've done. Is there still one thing that you would really like to do that you haven't yet done?*
GN: Yes, there is. I want to fly.

GM: *You want to be a pilot?*
GN: No, I want to fly myself. I want to be able to have some Harry Potter time.

GM: *Then you'll need a jetpack.*
GN: No, I want to fly without a jetpack. I just want to be able to fly like the birds on my windowsill that greet me every morning when I feed them. I feed 100 birds a day. A hundred pigeons is a lot of pigeons. I have to buy a 20-pound bag of food twice a week.

GM: *Ultimately, what a joy it must be to be able to share your life like you have with this book.*
GN: My dad would be proud.

GM: *I would imagine. So when you got your first camera at the age of 10, you jumped into it immediately, correct?*
GN: I saw the magic. I was moved by the magic when you when you put a blank piece of paper into a colorless liquid and then wait 30 seconds and see this image appear from out of nowhere. That's magic. I'll never forget that moment.

GM: *What is the earliest photo in the book?*
GN: *The image I shot of my mother when I was 11.*

GM: *Did you ever consider becoming a professional photographer as opposed to making music?*
GN: No, no, no. Music took me by the balls.

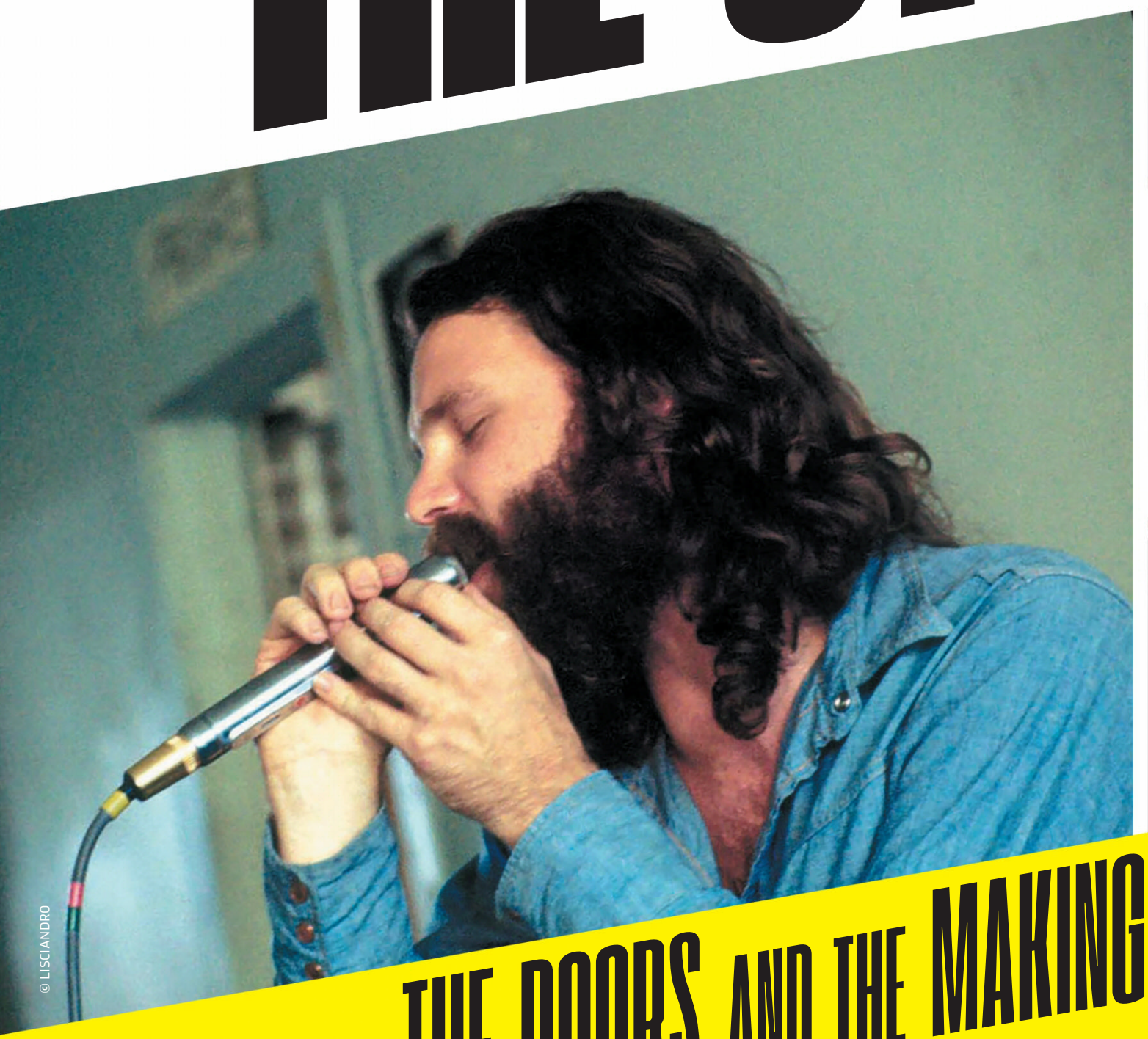
GM: *Are you going to be doing a book tour?*
GN: Yes. Probably a lot of Zoom stuff because we've got to remember, we killed almost 700,000 Americans. I mean, the pandemic is still with us. And people are still anti-vaccine and won't wear a mask. Because of my age, I have to be very, very careful.

GM: *You've always been a strong activist for any number of important causes. What is your latest crusade?*
GN: We still have to fight the nuclear industry, to keep making sure that people understand what exactly it is, and what's going on with all these people who say, "Well, now we should use the small nukes, because they're much safer." We really have no choice but to continue that fight.

Neil Young rehearsing for *Déjà Vu* at Stephen Stills' house in Studio City, Los Angeles, 1969.

GRAHAM NASH

RIDERS ON THE STORM:



THE DOORS AND THE MAKING OF L.A. WOMAN

BY GILLIAN G. GAAR

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The Doors couldn't believe it. They'd dutifully been rehearsing in preparation for recording their sixth studio album. And now their longtime producer, Paul Rothchild, told them he couldn't do it anymore. He didn't like their new songs, and he'd had enough. He wasn't going to produce their next album.

But if they were momentarily taken aback by Rothchild's refusal to work with them again, they soon reconfigured. Why not work with their regular engineer, Bruce Botnick, and co-produce the album themselves? They could even bring in some equipment and record in their own rehearsal space. "Everybody loved the idea and overall felt a tremendous relief that we were on our own, without somebody telling us what to do," Botnick later recalled. Doors guitarist Robby Krieger, in a recent "Ask Me Anything" on Reddit, cited the resulting sessions as his favorite with the group "because it felt like home. I wish we would've done all the albums like that."

That newfound freedom enabled The Doors to create what's considered one of their finest albums: *L.A. Woman*, released in April 1971. For its 50th anniversary, the album is being reissued in a newly remastered 3-CD/1-LP deluxe edition, with plenty of bonus material (a Dolby Atmos mix will also be available via streaming).

The release of two Doors-related books adds to the bounty. Krieger has finally released his long-awaited memoir, *Set the Night on Fire: Living, Dying, and Playing Guitar with The Doors*. And *The Collected Works of Jim Morrison*, edited by the singer's longtime friend Frank Lisciandro, compiles Morrison's writings, many of which are previously unpublished, in one 582-page volume, in both trade and deluxe editions.

The fall of 1970 had been a discouraging time for The Doors. The previous year, Morrison's antics at the band's March 1 show in Miami had led to his arrest. In September 1970, a Miami jury convicted him of open profanity and indecent exposure, and in October he was sentenced to six months in prison. He was free on appeal, and his attorneys assured him he would likely win his case in the end. But it wasn't easy to have the convictions hanging over him.

With the band doing less touring, Morrison explored other creative outlets. He'd made an experimental short film, *HWY: An American Pastoral*, playing a wandering hitchhiker and killer, screening it for friends in March 1970, with its only public showing following on March 27 in Vancouver B.C. (it remains unreleased, but can be found on sites like YouTube).

He was also focusing more seriously on his poetry. On February 9, 1969, he'd held a recording session at Elektra Sound Studios, reading his poetry for a planned solo album. That summer, he self-published *The Lords/Notes on Vision* and *The New Creatures*; another volume, *An American Prayer*, arrived in 1970.

Now, he arranged a follow-up poetry recording session at Village Recorders on December 8, 1970, his 27th birthday. John Haeny, who'd engineered the 1969 session, returned in that capacity. Morrison also invited along some friends: Lisciandro, whom he'd met when they attended UCLA's film school and who'd worked with Morrison on the *HWY* film, among other projects; Lisciandro's then-wife, Katherine, who worked as a secretary for The Doors and had prepared the transcript Morrison would read from; and another friend, Florentine Pabst.

Lisciandro took photos at the session. "When I look back at the photographs, I realize that Jim wasn't really reading the poems; he was performing them," he says. "Usually a poet will stand at a lectern and look at the pages in front of him and read from them. Well, Jim was holding the pages in one hand and gesturing with the other; all through that poetry reading, I was getting shots of him gesturing or exclaiming, just being very visual about it.

"The rhythm of those poems were really significant to me. To hear him say the poems, enunciate the poems, was a lot more meaningful than reading them myself, because I could see how the phrases fit one another by his reading, how his pauses and his inflections and almost his spoken grammar made the poems come more alive than just by reading them."

After a few hours, Morrison announced, "OK, now let's go get a taco," and the group adjourned to the Lucky U, a favorite Mexican restaurant. Some accounts have Morrison getting increasingly drunk on Bushmills Irish Whiskey when the session resumed, bringing it to a premature end. But while Morrison did knock over a music stand, scattering his pages around the studio, in Lisciandro's view, "I think the

The Doors in the middle of a recording session for the album *L.A. Woman*.

© LISCIANDRO

The 2006 reissue of The Doors' *L.A. Woman* featured two bonus tracks. The 2012 40th-anniversary edition featured a second disc with nine bonus tracks. The new 50th-anniversary edition of the album ups the ante once again, giving you 19 bonus tracks, all but one of them previously unreleased.

Those bonus tracks will likely be the primary drawing card for those considering whether to buy this reissue. The album's original stereo mix is presented in a newly remastered version on both CD and 180-gram vinyl. The two-plus hours of extras offer the deepest dive into the album's creation that's ever been made officially available.

One of the most unexpected treats is a version of "Riders on the Storm" from the album's initial sessions at Sunset Sound, when they were still working with producer Paul Rothchild. It's already fairly worked out, longer in its final version due to the extended instrumental sections; indeed, though listed as a "demo," some Doors aficionados feel it's actually an early alternate take.

It shows the band already had a clear idea of what they wanted to do with their songs, and that holding on to Rothchild as producer might well have been a hindrance. The other thing that comes through listening to the outtakes is just how much fun they're having. In contrast to the sessions for *The Soft Parade*, which took months, the band sounds relieved that they've finally taken over production duties themselves and can work at their own pace. Listen to the half hour of outtakes from "L.A. Woman," for example, and you'll hear a band brimming with confidence and the sheer joy of making music.

There are outtakes for every track on the album, save "L'America" (which wasn't recorded during the *L.A. Woman* sessions). And there are some fun asides (Jim Morrison introduces "Cars Hiss By My Window" as "The Bastard Son of Jimmy and Mama Reed"), though you wish there was more than just a snippet of "Mystery Train" and "Baby, Please Don't Go."

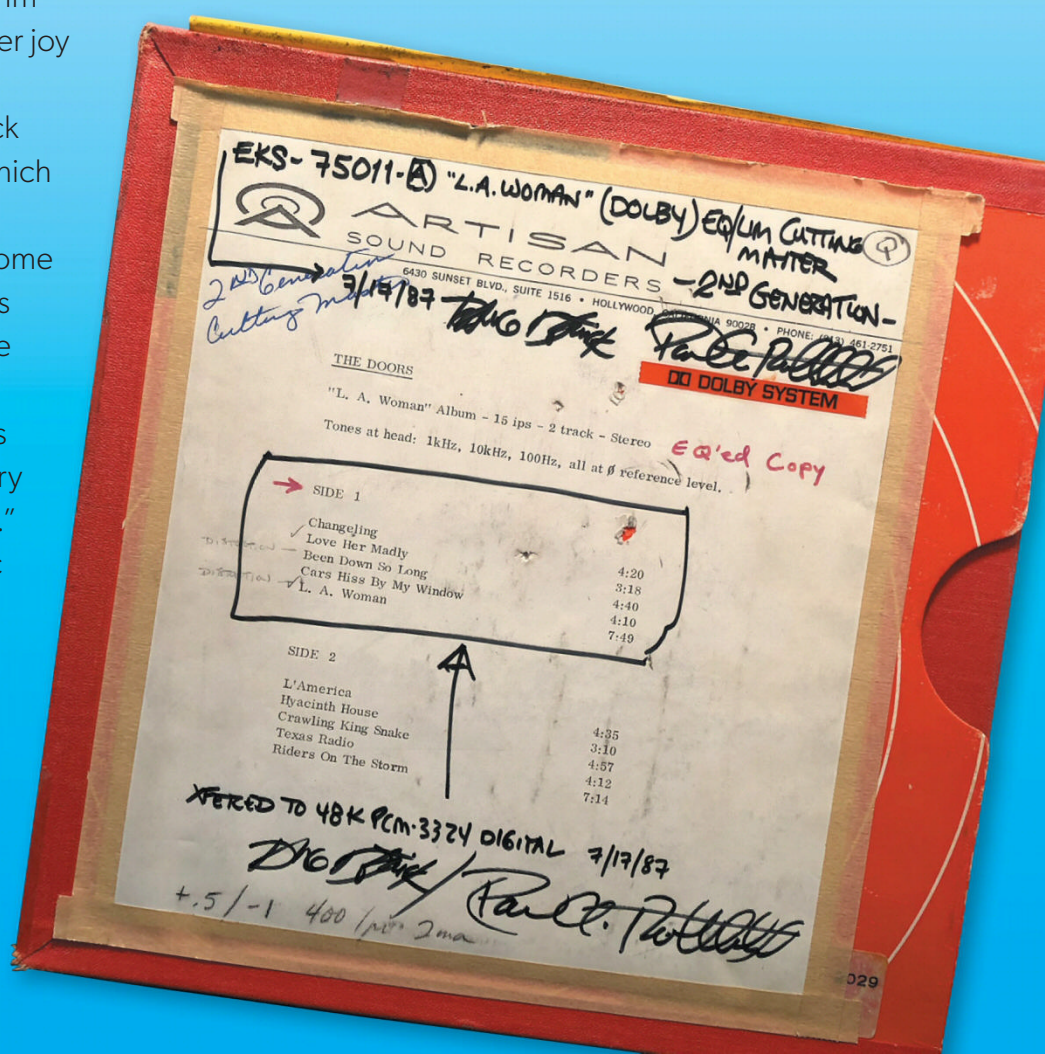
This is a great reissue of a classic album. But because bonus tracks from earlier reissues (e.g., "She Smells So Nice," "[You Need Meat] Don't Go No Further") aren't included, you'll likely want to hang on to those, too.

— Gillian G. Gaar

THE DOORS
L.A. WOMAN: 50TH ANNIVERSARY DELUXE EDITION

Rhino (3-CD/1-LP Set)

★★★★½



session ended because he had finished reading all the pages that Katherine had typed for him. He read a very difficult poem at the end ("Round-up, Rondolay, Rhonda"), and it was a lot of alliterations, and words that rhyme and sound alike, and he read it flawlessly. So he seemed to have good control of his reading voice."

Morrison also enlisted Lisciandro's wife and Pabst in reading "Soldier's Wife's Letter" with him, saying it needed a woman's voice. The audiobook version of *Collected Works* has excerpts from the session; Lisciandro says there's a possibility the poetry sessions may be released in their entirety in the future.

Three nights later, on December 11, The Doors performed their first shows in over three months, at the State Fair Music Hall in Dallas. Morrison was tired, but the two shows went well; the band even debuted some of the new songs they'd been working on. The *Dallas News* called the performance "a satisfying one."

But the next night, at the Warehouse in New Orleans, "Morrison deteriorated before our eyes," as Krieger put it. During the closing number, "Light My Fire," Morrison sat slumped on the drum riser, then, in a last burst of energy, grabbed the mic stand and repeatedly smashed it into the stage. The rest of the band — Krieger, organist Ray Manzarek, and drummer John Densmore — all agreed they needed to stop touring. It turned out to be the band's last performance with Morrison.

Of course, no one was aware of that at the time. The band had started working with Rothchild on their next album, rehearsing and then moving into Elektra Sound. But Rothchild felt the band had no enthusiasm, "drugged on their own boredom," as he told *BAM* magazine. Lisciandro, invited to photograph the sessions, says Rothchild's displeasure was obvious. "One only has to look at the photographs of his face to tell that he was not only not interested, he was totally not liking what he was hearing. Years later, I looked back at those photographs and I said, 'Wow, he sure was expressing himself!'"

Rothchild is also said to have infamously derided "Riders on the Storm" as "cocktail lounge music." In a later interview he denied the story, saying it was "Love Her Madly" that "drove me out of the studio." But Krieger isn't convinced, calling Rothchild's backpedaling an attempt to "alter history": "It was Ray's tinkling keyboard intro (on "Riders") that had brought on the insult."

Nonetheless, when Rothchild announced his departure, "it was pretty surprising," Krieger says. "And shocking, really, because he had produced all of our albums." He feels Rothchild was still recovering from the blow dealt by Janis Joplin's sudden death on October 4; he'd been producing what turned out to be her final album, *Pearl*. "And Jim wasn't in too great a shape," Krieger adds. "And Paul could tell. I think he didn't want that to happen again, to make somebody's last album before they die."

When sessions resumed without Rothchild, the atmosphere had improved. "They were extremely relaxed," says Lisciandro. "Very easygoing. Everyone was enjoying playing together, and Jim was quite positive about everything; he wasn't sulking off and going to a bar and making everybody wait for him for two hours. It was all very congenial."

At co-producer Botnick's suggestion, guitarist Marc Benno was brought in "so I could play my lead guitar and not have to worry about doing the rhythm part," Krieger explains. Bassist Jerry Scheff, who'd most recently been playing in Elvis Presley's live band, was also hired to fatten up the sound.

Where Rothchild had pushed the band through endless take after take, The Doors could now work at their own pace. "We could just play until something felt good and move on, and Jim never had enough downtime to get wasted," Krieger says in his memoir.

The hired musicians were able to write their own parts. "When we started, it was suggested that I play Ray's piano bass parts," says Scheff, "but it was apparent after the first song that maybe I should be given some leeway; after the first song, they had confidence in me. Even the songs that were pre-written changed after Marc and I started. New ideas popped up, and there were two new musicians in the mix adding sounds and ideas. And Bruce was obviously hearing new things in the room, sounds that needed to be dealt with song by song."

"I'd say at least half of the album was very live, just kind of jamming in the studio," Krieger says. "Jim sang mostly in the bathroom, so he wouldn't get the

Frank Lisciandro on *The Collected Works of Jim Morrison*

FRANK LISCIANDRO: My intention was to put everything in the manuscript that was the last and best version of each poem. Because Jim rewrote poems, and then he tore poems apart and used parts of poems in other poems. Sometimes that was a judgment call on my part, because although there were about 35, he only dated one of them. And he had this other odd habit of writing in several notebooks simultaneously. But you can see the growth of the poem; you could see the language growing richer from one version to the next. And so I could usually figure which was the last.

I'd managed to track down four notebooks that we were able to photocopy, and then other notebooks came in from someone I knew who had somehow managed to get two notebooks and then a third. And so about six or seven notebooks were recovered. I think there's probably two or three still out there that have not been recovered. And by now, probably one or two of them have been just shredded into single pages — rip a page out and sell a page of Jim's handwriting — so they'll never be reconstructed.

I'd like people to know that Jim thought of himself as a writer, and especially as a poet, and that if they could make the jump from thinking about him as a rock idol and see him more as a poet, I think he would be pleased by that. If they start with "As I Look Back" as his reflection of his life, kind of an autobiography, they'll get used to his writing style. Don't try to find meaning in his poems right away. Just enjoy the language and the symbols, the metaphors, the images, wonderful images. With patience, come back once or twice or three times, and they'll crack that shell and get a deeper feeling of what's in that poem for them to take away their own meaning from it.

— Gillian G. Gaar

"When I look back at the photographs, I realize that Jim wasn't really reading the poems; he was performing them."

— FRANK LISCIANDRO

JIM MORRISON
THE COLLECTED WORKS OF JIM MORRISON

Harper Design (Hardback)

★★★★★

Let's cut to the chase: If you're interested in Jim Morrison's literary work, you need this book.

It features all of Morrison's previously published books and much new material. There are previously unpublished lyrics — songs The Doors never brought to fruition, with enticing titles like "Black Cat Bone" and "Went Into a Barroom." Who knows what the band might have done with "The Idiot Roars," which features this instruction: "girls scream; Singer laughs, sighs, out of breath, band glides on."

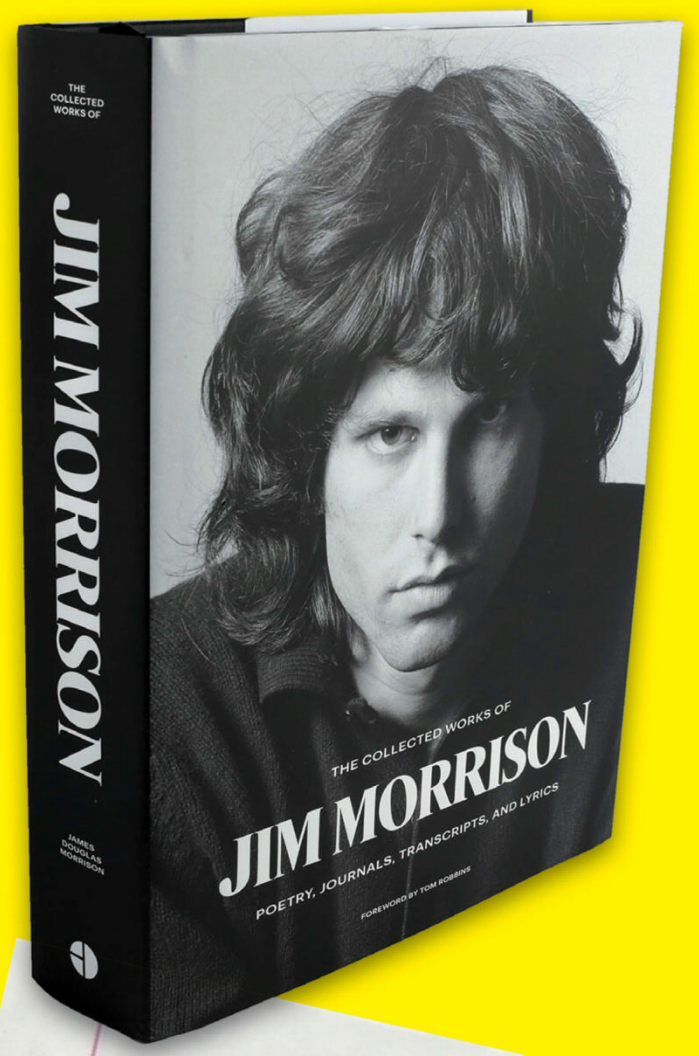
There's the full treatment for Morrison's film *The Hitchhiker*, much different from what it later evolved into, *HWY: An American Pastoral*. There are transcripts of his poetry recording sessions. This section is illustrated with photos by Frank Lisciandro (also the book's editor), showing Morrison as a bearded, burly man, wearing a football jersey, grinning broadly while taking a break at the Lucky U restaurant.

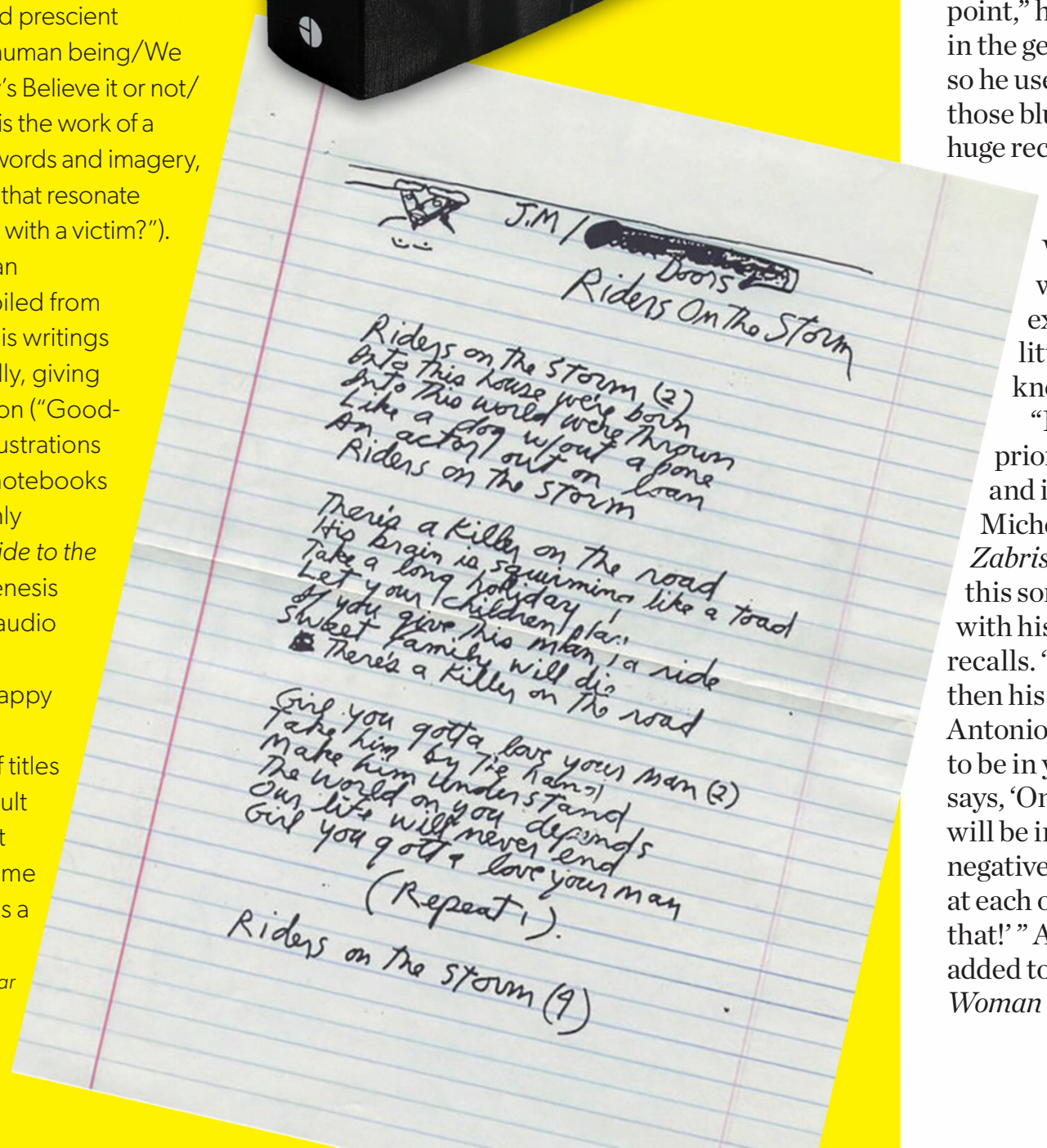
There are notes about his trial in Miami — descriptions of the jurors and prescient observations like "Your basic human being/We used to have Barnum &/Bailey's Believe it or not/ Now we have T.V. news." This is the work of a writer who loved to play with words and imagery, regularly coming up with lines that resonate ("does not an orgy always end with a victim?").

"As I Look Back" serves as an autobiography of sorts, compiled from separate lines found among his writings and assembled chronologically, giving the book a poignant conclusion ("Goodbye America/I loved you"). Illustrations include reproductions of his notebooks and rare photos (a more lavishly illustrated edition, titled *A Guide to the Labyrinth*, is available from Genesis Publications). There's also an audio book version.

Lisciandro's right to be unhappy the publisher didn't take his suggestion to have indexes of titles and first lines; it makes it difficult to look up a specific work. But otherwise, it's a splendid volume that celebrates Jim Morrison as a serious writer and poet.

— Gillian G. Gaar





© LISCIANDRO

bleed of the drums on his tracks. He redid the vocals on some of them, but a lot of them, like 'L.A. Woman,' were totally live, and the blues ones especially. That's kind of the way we did the first album, and it's just more organic."

The band's cover of "Crawling King Snake" dated back to when the band was first playing L.A.'s clubs. "That was one of Jim's favorite John Lee Hooker songs," says Krieger. "Actually, Jim wanted the whole album to be like that, you know? He was really into blues at that point. So we decided we'd have 'blues day' and just do nothing but blues on that one day. 'OK Jim, Tuesday will be blues day.' And Tuesday rolls around and guess what? I can't find Jim. So I had to make Wednesday 'blues day.' "

"Blues day" also saw the recording of "Been Down So Long," its name taken from Richard Farina's book *Been Down So Long It Looks Like Up to Me*, and "Cars Hiss by My Window," its influence revealed by Krieger's nickname for it: "the Jimmy Reed one."

"I was already into blues a lot at that point," he says of the band's interest in the genre. "Ray grew up in Chicago, so he used to see Muddy Waters, all those blues guys, live. And he had a huge record collection of blues, and we would sit around and listen to these records all the time. We all loved the blues, but we didn't want to copy them exactly. So they all had our little Doors touch to them, you know?"

"L'America" had been recorded prior to the *L.A. Woman* sessions, and it had been considered for Michelangelo Antonioni's film *Zabriskie Point*. "We're recording this song, and in walks Antonioni with his business guy," Krieger recalls. "So we play it for him, and then his business guy said, 'Well, Mr. Antonioni, this is the song that's going to be in your movie.' And Antonioni says, 'Only Antonioni says which song will be in my movie!' He was very negative about it. So Ray and I looked at each other and said, 'Well, forget that!' " A few drum overdubs were added to the track during the *L.A. Woman* sessions.

ESTATE OF EDMUND TESKE/MICHAEL OCHS ARCHIVES/GETTY IMAGES

Krieger has been amused by the numerous interpretations of "Hyacinth House," variously said to be about the mythological character Hyacinthus, Oscar Wilde's term for rent boys, or heroin. He says it has a much simpler explanation.

"That was written up at my house, when Jim and a couple of his buddies came over for dinner. I started playing the guitar, and Jim started singing about 'please the lions' because I had a pet bobcat. He just made up these words. 'The bathroom is clear' was because his friend Babe was in the bathroom for an inordinate amount of time: 'Oh, OK, finally the bathroom is clear.' He's talking about finding a brand-new friend; maybe he was on the outs with (his girlfriend) Pam at the time. He was always interested in Lynn, who was married to me, though we weren't married at that time. I know he put a move on her that night; she told me it didn't work!" And the hyacinths? They were simply the flowers growing in his backyard.

Both "The Changeling" and "The WASP (Texas Radio and the Big Beat)" were based on writings of Morrison's from 1968. "Jim had come up with 'The WASP,' and we were trying to figure out how to use it; it had been around for a while. And finally, I was coming to the studio and I heard this riff on the radio, some song that I never heard again, and a group I never heard again, doing this bah-dah-dah, bah-dah-dah. So I started playing that and Jim started singing, talking it really, because it's really more of a poem than a song. And it came out pretty good."

"Love Her Madly" was the album's first single, and it was written by Krieger about his sometimes tempestuous relationship with his future wife. "The title came from Duke Ellington. After his shows, he would always say, 'We love you madly! Thank you so much.' So that gave me the idea for the song. And the walking out the door part, that was Lynn, who's still my wife now. She had a good temper on her, you know? And when we had a fight, she would walk out the door and slam it, I mean really loud — the damn thing was going to come off the hinges. So that's where I got that."

Interestingly, the album's most highly regarded songs emerged from jams, making them rooted in improvisations. On "L.A. Woman," says Krieger, "We were just kind of jamming. And I don't know if Jim had those words or if he just made them up at the time, but they're just brilliant words. And the way he sang them, you could tell he was kind of drunk or something because he was kind of mumbling the words. And it was obviously live, the vocal, the whole song. And it just really worked out great. It's one of my favorite Doors songs."

Though Manzarek has stated that Scheff had trouble with the bass line on "Riders on the Storm," Scheff says it was actually the "L.A. Woman" bass line that gave him some difficulty. "I told Ray it was awkward and asked for five minutes to work on it. That bass line and the 'Riders' bass line were the main Ray Manzarek bass lines that made it on to the record. Everything else is mine. But it kills me when I have to admit that I didn't write the bass line for 'Riders on the Storm.' Ha ha."

"Riders on the Storm" emerged when the band was jamming on "Ghost Riders in the Sky," the country and western classic first recorded by Stan Jones in 1948. "That's probably one of Ray's best piano solos," says Robby. "I've played that song with so many piano players, and a lot of them just learned it note for note, which is a pretty good tribute. To me, that makes the whole song, that piano solo." Krieger's tremolo sound was his own tribute to The Ventures, and the song's moody atmosphere was heightened by the sound effects of rainfall and thunder.

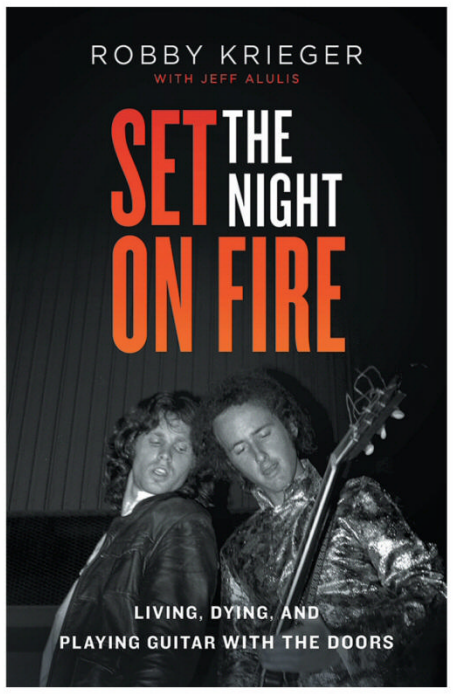
Definite recording dates for the album are not known, but once The Doors had taken over the recording process, they worked quickly. "It wasn't that long," says Krieger. "It was a couple of weeks, compared to the last two albums before that, in the studio for months." But to the band's surprise, Morrison announced he was leaving for Paris while the album was still being mixed, saying they could finish it on their own. *L.A. Woman* was released in April 1971, peaking at No. 9, while the singles "Love Her Madly" and "Riders on the Storm" both reached the Top 20.

What was Morrison's future? In Lisciandro's view, Morrison went to Paris to branch out further into filmmaking and writing, and he planned to leave his performing career behind. "He just didn't want to get up onstage anymore to do that same bit all the time. It was like 40 years of touring with a company that does *Hamlet*, and it's the same lines every night. You know, it's 'Light My Fire' every night. And he became really tired of that. Our sense was that he was going to Paris to see whether or not he could ignite a career as a filmmaker there, and to get away from all the noise of Los Angeles and see if he could concentrate on doing some writing. And so we were hopeful that he'd find some peace and quiet and some opportunities in Paris."

But Krieger says Morrison would've returned to the U.S., toured with The Doors, and made another album. "I fully expected him to be back," he says. "In fact, he called the office one day, and John (Densmore) was there and he talked to him and asked how the album was doing and all that. And John said it sounded like he was getting ready to come back and do more, do another album. That's really what Jim loved to do. Even when he was in France, he was hopping up onstage with bands. That was just his life. He loved nothing better."

Instead, Morrison ended up dying in France, officially of a heart attack, though no autopsy was done, so some mystery remains. Krieger heard the news from the band's manager, Bill Siddons. "He told me that he had heard Jim was dead and he was going to hop on a plane over to Paris and see if see what the deal was. I didn't really believe it at first because the whole 'Paul (McCartney) is dead' thing was happening and, you know, rumors abound."

But sadly, Morrison's death was confirmed. The remaining Doors released two more albums before breaking up, though there have been reunions through the years. Excerpts from Morrison's poetry sessions were later released on the album *An American Prayer* (1978). And a half century after its original release, the expanded *L.A. Woman* serves up more of the album Krieger rates as his second favorite Doors album, after the band's self-titled debut. "It showed that we still had something to offer," he writes in his book. "We had discovered a writing and recording process that worked well for us, and we had rediscovered a sound that inspired us. We were finally having fun making music again." All of which has made *L.A. Woman* a timeless piece of work that can be savored again and again.



ROBBY KRIEGER
SET THE NIGHT ON FIRE

Little, Brown (Hardback)

★★★★★

Robby Krieger's book (co-written with Jeff Alulis and subtitled "Living, Dying, and Playing Guitar with The Doors") is the first to really humanize Jim Morrison. He's not just the Lizard King, always spouting deep, meaningful poetry. He's not just the charismatic but troubled soul bent on self-destruction. He's not the mythologized artist of Ray Manzarek's *Light My Fire* or the difficult bandmate of John Densmore's *Riders on the Storm*. While not denying his excesses, *Set the Night on Fire* presents the most well-rounded portrait of Morrison to date, along with exploding more than a few Doors myths along the way.

Morrison certainly could be a handful; if he wasn't passing out at an inopportune moment, he was steering into oncoming traffic or dangling from a balcony. But Krieger knew his bandmate's other side: the shy introvert who unexpectedly found himself a lead singer, the collaborator who "never let his ego claim the territory of Main Songwriter," the performer who connected with audiences then and now because of his "complete, unflinching honesty." It's an insightful look at a man who's too often presented as little more than a caricature. Krieger is equally clear-eyed in going through key events in Doors history. No, the band were never told not to sing the word "higher" when appearing on *The Ed Sullivan Show*. The black eye Krieger is sporting during the band's *Smothers Brothers Comedy Hour* appearance was the result of a car accident, not a fight. Morrison never considered himself the "Lizard King" — he was speaking in the voice of a character. As for Oliver Stone's 1991 film *The Doors*, let's just say that Krieger refers to it as "a movie very loosely based on our lives" (though he still likes it).

But it's Krieger's story, not a Doors bio, and he doesn't shy away from addressing difficult subjects in his own life, from legal battles with bandmate Densmore (while still remaining friendly with him) to cancer to his own struggle with heroin. It's an engaging, reveal memoir that's a must read for every Doors fan.

— Gillian G. Gaar

Robby Krieger on *Set the Night on Fire*

ROBBY KRIEGER: I started writing it 20 years ago, so I had a lot of it done, or outlined at least. And when the pandemic hit, there was, like, nothing to do but stay home; it just seemed like a good time to finish it up. And then I had been working with some guys on a possible movie script that was kind of like The Doors in the early days, from my perspective. And there was this writer guy, the script writer, and his name was Jeff Alulis. And I got along pretty good with him, and so I decided to finish the book. And I couldn't have done it without him (as co-writer) because he kept me going.

Ray and John's books, they each put each other down. It caused so many problems, which ended up being in a lawsuit; the lawsuit wasn't about the books, but that was really the reason for the lawsuit. Ray might have exaggerated a few things that he shouldn't have. But I think they were both more truthful than *No One Here Gets Out Alive*. And *The Doors* movie, you know, some of that stuff in that movie even I thought was true! The details in the movie get into your head.

So I didn't want to add to fuel to the fire. But finally I just said, "Well, somebody's got to set the record straight." This book will debunk all the stuff in the movie that's wrong. And hopefully set everybody straight about how it really was.

It was a little bit tough writing about my heroin problems. I could have left it out, but I think people want to know about that stuff, and I think it shows how anybody can get caught up in it. You know, that was the last thing I thought I would ever do, especially after watching Jim and his decline with it, mostly with liquor, but it's all the same kind of stuff.

— Gillian G. Gaar

Guitarist Robby Krieger performing at the Troubadour, 2019, in West Hollywood, California.

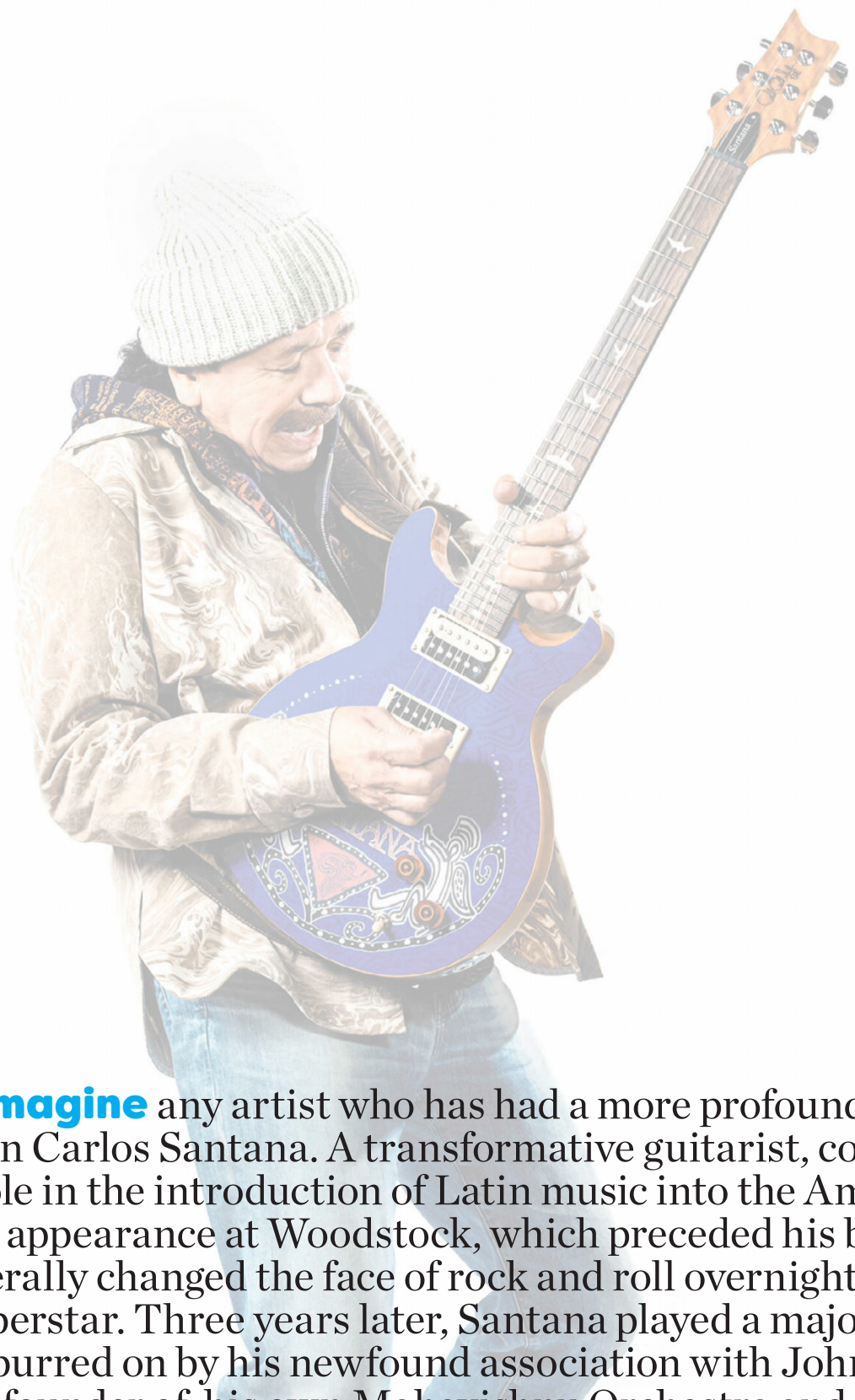
MICHAEL TULLBERG/GETTY IMAGES

WITH A NEW ALBUM, *BLESSINGS AND MIRACLES*, **CARLOS SANTANA** FINDS NEW WAYS TO SHARE POTENTIAL AND POSSIBILITIES.

BY LEE ZIMMERMAN

SANTANA SPIRIT

MARYANNE BILHAM



It would be difficult to imagine any artist who has had a more profound impact on the course of popular music than Carlos Santana. A transformative guitarist, composer and innovative, he played a major role in the introduction of Latin music into the American musical mainstream. His electrifying appearance at Woodstock, which preceded his band of the same name's eponymous debut, literally changed the face of rock and roll overnight, and in the process, made him a certified superstar. Three years later, Santana played a major role in the budding jazz fusion movement, spurred on by his newfound association with John McLaughlin, a veteran of Miles Davis' band, founder of his own Mahavishnu Orchestra and a devotee of Sri Chinmoy. It marked a major turning point in Santana's trajectory when Sri Chinmoy accepted him as a disciple and started him on the road towards meditation, soul searching and spiritual enlightenment.

In time, he'd work with other groundbreaking artists as well, while freely delving into such diverse stylistic realms as pop, funk, blues, free jazz, third world music and classical forms that allowed him to easily shift his stylistic stance at every turn. Working both solo and alongside an evolving cast of players as part of his namesake ensemble, he released any number of landmark albums that continued to net him critical acclaim while pointing the way forward for his fans and followers. With no less than 10 Grammy Awards to his credit and induction into the Rock and Roll Hall of Fame, he's attained a stature that's garnered him a rarified level of admiration and appreciation.

Never one to rest on his laurels, Santana returned to the musical mainstream in 1999, teaming up with Rob Thomas of Matchbox Twenty for the hit song "Smooth," culled from the multi-award winning album *Supernatural*. The song would go on to spend 12 weeks at No. 1. In 2016, he reunited with the seminal members of his original Santana band — Gregg Rolie, Michael Carabello, Michael Shrieve and Neal Schon — and released *Santana IV,* a belated reunion

JAY BLAKESBERG

Carlos Santana and Rob Thomas perform onstage during We Love NYC: The Homecoming Concert. Produced by NYC, Clive Davis and Live Nation on August 21, 2021 in New York City.

JEFF KRAVITZ/GETTY IMAGES FOR LIVE NATION

that reestablished the group's erstwhile early legacy.

Santana's currently touting a new album, tellingly titled *Blessings and Miracles*, an especially ambitious effort that reunites him with Thomas in addition to connecting him with any number of other icons, including Chris Stapleton, Steve Winwood, the late Chick Corea, Rick Rubin, Narada Michael Walden, Kirk Hammett, Diane Warren and Corey Glover. Moreover, it's also a family affair, one that includes his wife and percussionist Cindy Blackman Santana, his son Salvador Santana and daughter Stella Santana.

Goldmine recently had the opportunity to speak with Carlos Santana about the new album as well as the the storied spiritual trajectory that's brought him the celebratory status he enjoys today. As one might expect, the conversation was both educational and enlightening.

GOLDMINE: *How are you, sir?*

CARLOS SANTANA: Pretty good. But my joy is probably for a better reason. And my direct purpose of why we're doing this, as always, is to elevate people's consciousness, so people can have a better sense of self worth. That's what's missing in this planet, people have a very low self-esteem. And so this is why they act out. They act with so much fear. It's like the people who went to the Capitol on January 6. If they had a sense of self worth, they wouldn't have done that. That to me is what *Blessings and Miracles* is all about — inviting people to go into the fourth and fifth dimension. I was telling my wife the other day, you know, it seemed like the highest thing that people say is in the fourth dimension. Because when you see somebody like Coltrane, or Stevie Ray, or Jimi Hendrix or certain musicians, and you're watching them right in front of you, and you still can't believe that they can manifest like a hurricane or a tornado. It's such magnitude, it's beyond superlatives. So, when people are in third dimension, the highest they can say is what —holy sh*t or holy f**k, because they're not capable of saying, "Right on, I understand totally." Most people in the third dimension don't understand totality. It's absolute infinity. Those concepts are like too far out for them. And they have resistance to it with an attitude. So when you and I talk about graciousness and impeccable integrity,

you're immediately going into the fourth and fifth dimension, which means the highest good of all people. That's really what your miracles and blessings are all about. That's what the CD is about — transforming fear into joy. That's what this CD is about.

GM: *It's just amazing that you're able to conceive these thoughts, and then put them into such a tangible form that you have the wisdom and the insight to to know what it is that you're reaching for. And then you're able to put it into such an expressive medium. Your spiritual journey was begun many, many years ago, but I'm curious how that evolved. How have you been able to combine those spiritual sensibilities with the tangible means of conveying it to people in a very real and physical form?*

CS: I recently did an interview with the drummer Questlove and he was asking me about the people that I knew that were embracing darkness, in 1970, '71and '72. I won't mention the names, but they went towards either cocaine or darkness or deception or this and that. I lost a lot of my friends, and I'm still losing some of them, because they don't yield to the light. They yield to the ego. So when everybody was yielding to cocaine or heroin, or were drinking or veering towards too much excess, it became a real distraction. I noticed that they started slurring their words, their eyes went blank, and they smelled really, really bad. They would pee on themselves. I was like, I don't think I want that for myself. I think that instead I'm going to fold my hands in prayer and in an embrace. I want to get high with spiritual discipline. So when I show up, I'm higher than an astronaut. You can get high, but not in a stupid or stoned or incoherent manner. I like being lucid. I like being present, and knowing that whatever gets in front of me, whether it's being with Wayne Shorter or Herbie Hancock or John McLaughlin, I must be able to see the parts to complement what's in front of me. So I knew back then in 1972 that I had to make a drastic change in my emotional investment. And I did. I cut my hair, I dressed in white for about 10 years, I only ate a certain kind of food, and I'd meditate three times a day, an hour each time. I'm very grateful, because I'm 74 and everything that I did back then has helped me walk differently today than a lot of people my age. They don't walk like the way I do. They walk almost like they're done with life. I'm walking like I'm still thirsty for adventure.

GM: *How long did it take you to develop that discipline? Was it overnight? There must have been a journey that you had until you reached that plateau you were aiming for.*

CS: It happened gradually, but eventually you get the confidence and clarity, where you realize that your divine clarity will overcome your ego. There are people who don't know right from wrong, but it's just because that's how you were programmed. I've found out that I can program my subconscious to work for me. For example, when I'm asleep, your body knows to grow hair, and your lungs know how to breathe. There are a lot of things your body does subconsciously and naturally. So it just goes on. And through meditation, you learn to actually sculpture your subconscious to believe in whatever you want to achieve. I always wanted to make a difference, so that when I play with my brother Eric Clapton, or my brother John McLaughlin, I'm bringing something different to the table. And what I'm bringing to the table is an awareness of totality. It's like what we brought to Woodstock. We could see it in their faces at 2:30 in the afternoon, it was like, "Holy sh*t, what's this?" There was black, white, all kinds of hippies dancing to the same rhythm, just like wind moving grass in the field. It's the sound of totality, the sound of John Coltrane, John Lennon, Bob Marley, Bob Dylan, musicians that bring the sound of totality. So with spiritual discipline, you learn how to acquire that, and with one note, people know who you are and what you want to do.

GM: *You give credit to many other musicians as well. However, you have been such a profound influence in that whole realm yourself. You played a major role in bringing Latin music to the forefront of rock and roll, advancing the concept of fusion music along with John McLaughlin and Chuck Corea, but you've been at the helm of these different movements throughout your career. So you have also had a profound impact on the musical world. You must be aware of that fact.*

CS: Herbie Hancock had a humongous hit with "Watermelon Man" and Bob Dylan had the No. 1 song "Blowin' in the Wind." Peter, Paul and Mary, Stevie Wonder... everybody was recording "Blowin' in the Wind," but it's not only a No. 1 song. It's a song that talks about consciousness. How many times? He wasn't talking about, "Oh, my baby, you know if you do this or this wrong." It's not, "Oh, my baby, la la la." No, it was, like, how many times is this going to happen before we arrive at having compassion and kindness, and a sense of self worth, you know?

GM: *You've had hits songs that have made it into the musical mainstream, and yet, at the same time, those songs have been transformational as well. There are songs that you have recorded that have caused people to sort of raise their eyebrows and think, "Wow, this is something special, it's not the run of the mill." They made a statement. Was that the intent all along, to make that kind of impact?*

CS: We used to have these think tanks, even with the original band, and with every band I've been with. And it seems like the subject was always how do we invite people in? Not to impose anything on them, but simply to invite people to yield graciously to their own impeccable integrity? Can you stand butt naked in front of your own life? And are you happy with what you see in your life, what you see in yourself? Because once you do that, you don't have to go to confession anymore. You don't have to go to a psychiatrist or any of that. You can sculpture your life to be splendiferous, as I say to people. Heaven and happiness are not a condition or a destination, but rather a conscious decision. So once you look at it like that, you start putting aside certain things from the Bible, and only take what you need from there. Not everything in there is good for you. God is only about unconditional love, light, and a lot of it can scare you into guilt, shame, judgment, commitment, fear, like they're scaring you into salvation. There has to be an invitation to your illumination. And that's why we created that music, with Alice Coltrane and John McLaughlin, and I'm able to do the Santana thing . It's what Clive Davis called career suicide.

GM: *Clive Davis ran record companies, so it's not surprising that he would focus on commercial potential.*

CS: Well, the one who actually said it first was Bill Graham, but I was told that by

many people. It's OK, because like Herbie Hancock, I also feel comfortable in the Top 10. I've been in Top 10 radio around the world, all four corners of the globe, touching people's hearts, but I can still be this other musician. There's nothing wrong with aspiring to be in the Top 10, if that's what you aspire to or desire. Submit your requests to baby Jesus, or whatever you want to call the universe. It's OK, but this album is for you and everybody who's reading this. Learn what it feels like to receive it though. Maybe you're gonna get it like eight months from now, but enjoy it when you do. It will be even more valid when you receive it than it will by tasting it now, whether you're getting it like eight months or 10 months from now.

GM: *One would think that having the ability to get into the Top 10 and having that commercial success creates a doorway to what's beyond as far as what you're communicating and what your music has to say. It gives a temporal connection, so to speak, and that makes it accessible to people who may not always be able to grasp the more sophisticated sounds or even the purpose that's behind the music as a whole. Does that make sense?*
CS: It makes sense because we're inviting people to learn how to shift gears with themselves. We're giving the means to override ancestral DNA habits that maybe didn't work for you or your mom or her mom, or your dad, because all the habits that they had, maybe didn't work for them because they weren't necessarily happy all the time. I'm speaking about all the ancestral DNA habits. People ask, well, is that possible? And the answer is yes, it is possible.You have free will. You can will yourself to be a victim the rest of your life, or you can work yourself to be victorious, triumphant, to receive glory. I swear to you, I see myself every day when I close my eyes. And I can see God and the angels and the archangels and everyone that I love. I see Coltrane. And they're all giving me a standing ovation. You know why? Because they identify with my effort. You always get credit for trying. It's like my wife, Cindy (Blackman Santana). The way she does her diet and exercise is like she's a world class Olympic athlete. That's how she does her everyday things. So when she plays drums, she becomes a very scary drummer. People are like, "Holy sh*t, how can she play so powerfully for so long... for two hours and a half sometimes? It's called dedication. And that's what I dedicated myself to in 1972, with John McLaughlin, with Sri Chinmoy. Once you've dedicated yourself to discipline, you can get the freedom.

GM: *That said, do you ever look at yourself in the third person and say, "Wow, that's me. I accomplished this!" Are you able to do that, or do you even have any desire to do that?*
CS: I did it when I was taking acid and a lot of mescaline, because that's what it does to you. It takes you out out of your body without dying. So the only time that I actually kind of contemplate that now is when I say, "You know, you're a good person and the things that your mother and your dad instilled in you is working." So when I was in a room and I was trying some cocaine that people who just got in from Peru were telling me that it was the greatest and got you the highest, I'd hear my mom loud and clear inside my head saying "That is not for you."

GM: *That's pretty impressive that she had that impact on you.*
CS: She knew how to psychologically tattoo my psyche. She told me, don't BS yourself. Don't play games, because what God gave you is very, very precious. I say that now to my kids. And they're gonna say it to their own kids. No, this is not for you. And with all of this, I'm talking about two things — self discovery and self deception. There is a big difference you know.

GM: *There's so much pure spirituality and passion and purpose that comes through in your music. And at the same time, the music itself is so joyful and exhilarating. You manage to really, communicate on some many different levels. The new album is an example of that. You've got all these amazing artists taking part. Who would think that Chick Corea and Chris Stapleton would be on the same album, or Kirk Hammett from Metallica, and G-Eazy would be sharing space? The fact that you're combining all these different styles and strains of music on one album is kind of breathtaking in itself.*
CS: Thank you so much for saying that. It's amazing that when you submit your request and trust the divine intelligence to orchestrate all of this to happen, the possibilities seem endless. I feel so grateful that all of these incredible artists, writers and producers, everybody, were so happy to take part. It's just like it happened with *Supernatural*. All I have to do is just be open to the possibilities. And that's when the song appears to me, whether it's from Rob Thomas or Diane Warren, it's just about doing my best to be totally present in the moment. It's really rewarding to me that the friends that I have, like Eric Clapton and Derek Trucks, are constantly sending me texts and emails and stuff, because we confer and defer to one another. We trust each other like brothers. And so we're constantly crystallizing things for one another. It's like, "Hey, man, how's your day? How do you do this? How are you doing with that."

GM: *What kind of feedback did you get?*
CS: When I sent *Blessings and Miracles* to Eric, he said, "This is the monster," and I was, of course, very, very, very gratified to hear a musician of his caliber acknowledge that, because that's what it is, an offering of love. As I said to Chris Stapleton, I want to bring joy where there's so much fear and separation. And within 10 minutes, he wrote a song for the album, with a combination of gospel and, of course, country. When I listen to *Blessings and Miracles*, I always hear the guitar guy in the middle, waiting for Chris to sing the verses and the chorus and then all at once, it gave me the room to put in some catchy melodies that you can walk away with.

GM: *The album also finds you taking a very iconic song, "Whiter Shade of Pale," and putting your own unique spin on it. It takes a special talent to be able to transform a song like that, a standard really, and make it fresh and vital. Not many people can do that... make something that's old, new again.*
CS: I heard it that way even before I even invited my brother Steve Winwood to perform on it. We were on stage at Hyde Park performing for 90,000 people, or whatever it was. It was Eric Clapton, Carlos Santana, Stevie Winwood, Gary Clark (Jr.), and so when Gary Clark was playing, Steve Winwood was onstage checking him out. So, I saw Steve and I went close to his ear, close enough to him to say, "Hey, Stevie," but he wouldn't look at me. He kept looking at Gary Clark. He kept looking far away. I said, "I hear you singing and playing 'Whiter Shade of Pale' with me playing guitar — Cuban/ Puerto Rican style, very sexy. But he wouldn't look at me. Only after 20 or 30

"As I said to Chris Stapleton, I want to bring joy where there's so much fear and separation. And within 10 minutes, he wrote a song for the album, with a combination of gospel and, of course, country. When I listen to *Blessings and Miracles*, I always hear the guitar guy in the middle, waiting for Chris to sing the verses and the chorus and then all at once, it gave me the room to put in some catchy melodies that you can walk away with."

— CARLOS SANTANA

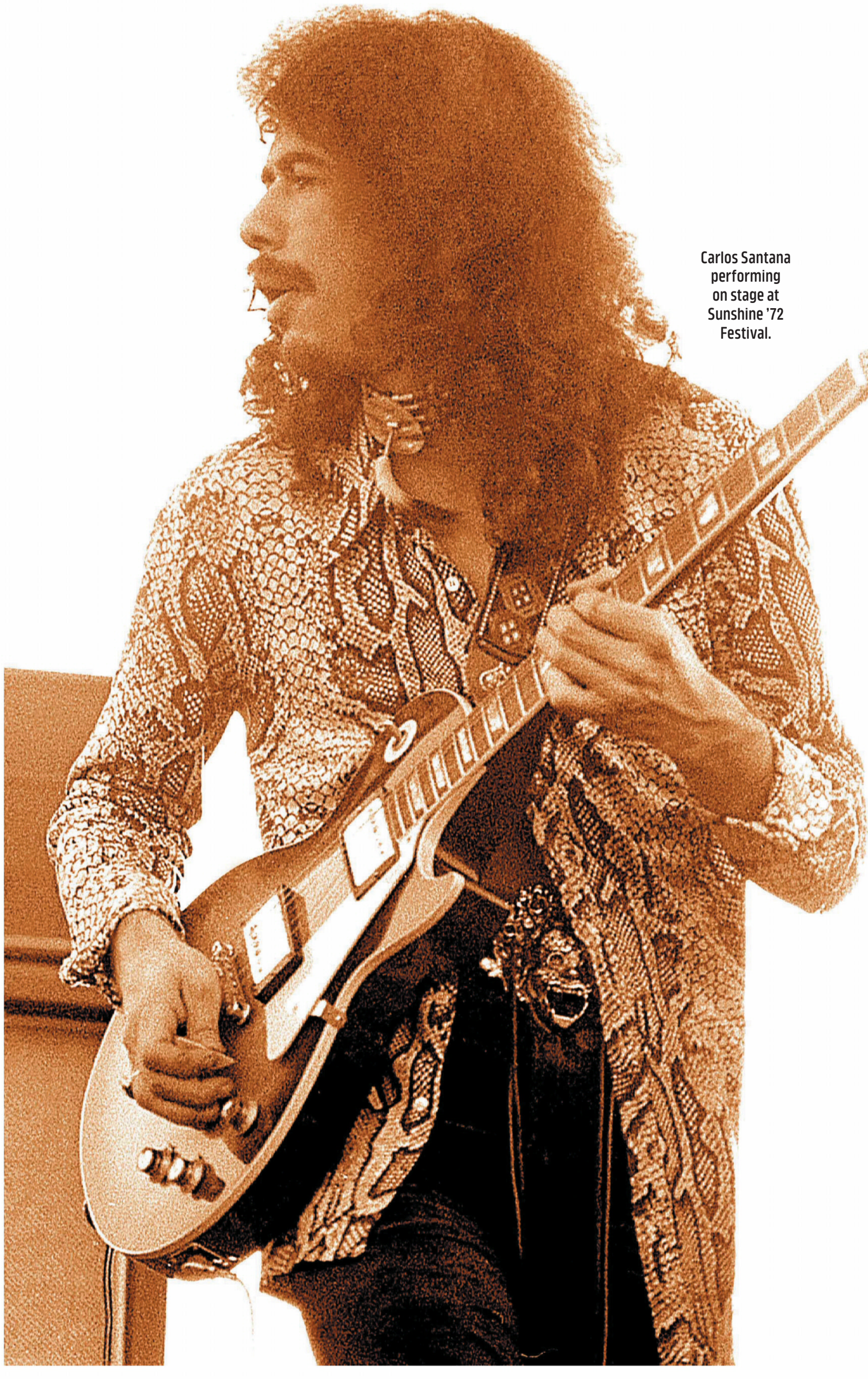
JAY BLAKESBERG

seconds later does he look at me and he starts laughing. That's when I said, "OK, I'm not the only guy that's crazy here." It was a delayed reaction. You have to see the whole, all the parts.

GM: *You seem to have great foresight.*
CS: The music for *Blessings and Miracles* contains living water. You're right. That song was very iconic. But now, when people listen to it, the new generation, it's like they haven't listened to it before.

GM: *Obviously, this isn't the first time you've done that. "Black Magic Woman" is but one example. It was a great song by Fleetwood Mac, but you expanded the parameters of that song and brought it to a wider audience. How did that come about? Had you heard the Peter Green version and thought to yourself, this could be special and then decided to take it in a new direction?*
CS: What happened was that we were rehearsing the band, and I remember Gregg Rolie, our keyboard player, said "Hey, I got the song that I want us to try out." And I thought I knew everything about Peter Green, but for some reason, that song slipped my mind. So the intro I came up with really inspired a rush of feeling and sentiment. I'm kind of silly. If you put a song in front of me, I automatically started thinking what kind of melodies can I make to complement that. So I started thinking about Otis Rush, and that's what inspired me. It's funny, because now I hear African musicians playing those lines, in their own African songs. And it's mind blowing to me, like, oh, shoot, I got it from them, and now they're getting it from me.

GM: *It just seems miraculous the way you can take something and reimagine it and recreate it, and make it so iconic. The model was there, but you took it to a different level. That is your genius.*
CS: Thank you so much. Adapt is the operative word I use. I override, transform. And so, too, I dismiss fear, dismiss voices that attack you in the middle of the night, trying to make you feel less capable. Those two words — override and transform — are very, very high on my vocabulary. Through my reality, I override stupid voices. They want to bring me down and make me feel that I'm not worthy of God's grace, or my own light.



Carlos Santana performing on stage at Sunshine '72 Festival.

ROBERT KNIGHT ARCHIVE/REDFERNS

CARLOS SANTANA SELECTED DISCOGRAPHY

SANTANA

12-Inch Singles

ARISTA

- ADP-3645 [DJ] Smooth w/ Rob Thomas 1999 $20 — 33 1/3 rpm
- ARDP-3755 [DJ] [Picture Sleeve] Smooth w/ Rob Thomas 1999 $30 — 33 1/3 rpm

COLUMBIA

- AS 383 [DJ] She's Not There (4:08) (2:58) (stereo/mono) 1977 $15.00
- AS 517 [DJ] Well All Right (short) (long) 1978 12.00
- AS 585 [DJ] One Chain (Don't Make No Prison) (Long) (Short) (both on each side) 1978 8.00
- AS 842 [DJ] Love Theme from Spartacus/Song for My Brother/ Swapan Tari 1980 12.00
- AS 937 [DJ] Winning/E Papa Ne 1981 8.00
- AS 1266 [DJ] Sensitive Kind/Sensitive Kind (Live) 1981 10.00
- AS 1998 [DJ] Say It Again (same on both sides) 1985 6.00
- CAS 2068 [DJ] I'm the One Who Loves You (same on both sides) 1985 6.00
- CAS 2630 [DJ] Veracruz (same on both sides) 1987 6.00
- 06762 Vera Cruz (Cool Mix)/Vera Cruz (Cool Whip Mix) 1987 6.00
- 10957 One Chain (Don't Make No Prison)/Life Is a Lady Holiday 1978 10.00

45s

COLUMBIA

- 01050 Winning/The Brightest Star 1981 $5.00
- AE7 1064 [DJ] All the Love of the Universe/Just in Time to See the Sun 1972 10.00
- 02178 The Sensitive Kind/American Gypsy 1981 5.00
- 02178 [PS] The Sensitive Kind/American Gypsy 1981 6.00
- 02519 Searchin'/Tales of Kilimanjaro 1981 5.00
- 03160 Hold On/Oxun 1982 5.00
- 03268 Hold On 1982 6.00 — One-sided budget release
- 03376 Nowhere to Run/Nueva York 1982 5.00
- 04034 Havana Moon/Lightnin' 1983 5.00
- 04758 [PS] Say It Again/Touchdown Raiders 1985 5.00
- 06654 Vera Cruz/Manuela 1987 5.00
- 10073 Mirage/Flor de Canela 1974 6.00
- 10088 Give and Take/Love Is Anew 1975 6.00
- 10336 Let It Shine/Tell Me Are You Tired 1976 6.00
- 10353 Dance Sister Dance (Baila Mi Hermana)/Let Me 1976 6.00
- 10421 Take Me with You/Europa (Earth's Cry Heaven's Smile) 1976 6.00
- 10481 Let the Children Play/Carnival 1977 6.00
- 10524 Give Me Love/Revelations 1977 6.00
- 10616 She's Not There/Zulu 1977 6.00
- 10677 Black Magic Woman/I'll Be Waiting 1978 6.00
- 10839 Well, All Right/Jericho 1978 6.00
- 10873 Stormy/Move On 1978 6.00
- 10938 One Chain (Don't Make a Prison)/Life Is a Lady-Holiday 1979 5.00
- 11144 You Know That I Love You/Aqua Marine 1979 5.00
- v11218 All I Ever Wanted/Lightning in the Sky 1980 5.00
- 45010 Jin-Go-Lo-Ba/Persuasion 1969 6.00 — Same song, different A-side title
- 45010 Jingo/Persuasion 1969 12.00
- 45069 Evil Ways/Waiting 1970 12.00
- 45270 Black Magic Woman/Hope You're Feeling Better 1970 12.00
- 45270 [PS] Black Magic Woman/Hope You're Feeling Better 1970 15.00
- 45330 Oye Como Va/Samba Pa Ti 1971 8.00
- 45330 [PS] Oye Como Va/Samba Pa Ti 1971 10.00
- 45472 Everybody's Everything/Guajira 1971 5.00
- 45552 No One to Depend On/Taboo 1972 5.00 — Gray label
- 45552 No One to Depend On/Taboo 1973 5.00 — Orange label
- 45552 [PS] No One to Depend On/Taboo 1972 10.00
- 45753 Look Up/All the Love of the Universe 1973 5.00
- 45999 When I Look Into Your Eyes/Samba De Sausalito 1974 5.00
- 46067 Incident at Neshabur/Samba Pa Ti 1974 5.00

7-Inch Extended Plays

COLUMBIA

- 7-30595 Taboo/Everything's Coming Our Way//Jungle Strut/ Batuka 1971 $10.00 — Jukebox issue; small hole, plays at 33 1/3 rpm
- 7-30595 [PS] The New Santana Album 1971 15.00
- 7-32445 Love, Devotion & Surrender/Light of Life//Yours Is the Light/Samba de Sausalito 1973 12.00 — Jukebox issue; small hole, plays at 33 1/3 rpm
- 7-32445 [PS] Welcome 1973 15.00

Albums

ARISTA

- 190801 Supernatural [2-LP Set] 2000 $400

CICADELIC

- 1004 Santana '68 1988 $12.00

COLUMBIA

- CS 9781 Santana 1969 $15.00 — "360 Sound" on label
- CS 9781 Santana 1970 10.00 — Orange label
- PC 9781 Santana 1980 8.00
- CQ 30130 [Quad] Abraxas 1972 30.00
- JC 30130 Abraxas 1977 8.00
- KC 30130 Abraxas 1979 10.00 — With no poster
- KC 30130 Abraxas 1970 15.00 — Original copies have a poster
- PC 30130 Abraxas 1985 8.00
- CQ 30595 [Q] Santana 1972 30.00
- KC 30595 Santana 1971 12.00 — Not the same album as CS 9781; this is often called "Santana III"
- PC 30595 Santana 1972 8.00
- KC 31610 Caravanserai 1972 12.00
- PC 31610 Caravanserai 1973 8.00
- PCQ 31610 [Q] Caravanserai 1974 30.00
- PC 32455 Welcome 1973 12.00 — No bar code on cover
- PC 32455 Welcome 1979 8.00 — With bar code on cover
- PCQ 32455 [Q] Welcome 1974 25.00
- PCQ 32964 [Q] Santana 1974 25.00 — Quadraphonic issue of their debut album (9781)
- JC 33050 Santana's Greatest Hits 1977 8.00
- PC 33050 Santana's Greatest Hits 1974 12.00 — No bar code on cover
- PCQ 33050 [Q] Santana's Greatest Hits 1974 30.00
- PC 33135 Borboletta 1974 12.00 — No bar code on cover
- PC 33135 Borboletta 1979 8.00 — With bar code on cover
- PCQ 33135 [Q] Borboletta 1974 20.00
- PC 33576 Amigos 1976 12.00 — No bar code on cover
- PC 33576 Amigos 1979 8.00 — With bar code on cover
- PCQ 33576 [Q] Amigos 1976 20.00
- JC 34423 Festival 1977 12.00
- JCQ 34423 [Q] Festival 1977 20.00
- PC 34423 Festival 1980 8.00
- C2 34914 [(2)] Moonflower 1977 15.00
- FC 35600 Inner Secrets 1978 12.00
- PC 35600 Inner Secrets 1980 8.00 — Budget-line reissue
- FC 36154 Marathon 1979 12.00
- PC 36154 Marathon 1980 8.00 — Budget-line reissue
- C2 36590 [(2)] Swing of Delight 1980 15.00
- FC 37158 Zebop! 1981 12.00
- PC 37158 Zebop! 1982 8.00 — Budget-line reissue
- FC 38122 Shango 1982 12.00
- PC 38122 Shango 1983 8.00 — Budget-line reissue
- FC 39527 Beyond Appearances 1985 10.00
- PC 39527 Beyond Appearances 1986 8.00 — Budget-line reissue
- HC 40130 Abraxas 1981 150.00 — Half-speed mastered edition
- FC 40272 Freedom 1987 10.00
- C3X 44344 [(3)] Viva Santana 1988 20.00
- HC 47158 Zebop! 1981 40.00 — Half-speed mastered edition

CARLOS SANTANA

45s

COLUMBIA

- 03925 Tales of Kilimanjaro/Watch Your Step 1983 $5.00

Albums

COLUMBIA

- AS 573 [DJ] The Solo Guitar of Devadip Carlos Santana 1979 $15.00
- JC 35686 Oneness/Silver Dreams-Golden Reality 1979 10.00
- C2 36590 [(2)] The Swing of Delight 1980 12.00
- FC 38642 Havana Moon 1983 10.00
- FC 40875 Blues for Salvador 1987 10.00

CARLOS SANTANA AND MAHAVISHNU/ JOHN MCLAUGHLIN

Albums

COLUMBIA

- KC 32034 Love Devotion Surrender 1973 $10.00
- PC 32034 Love Devotion Surrender 1974 8.00 — Reissue with new prefix

CARLOS SANTANA AND BUDDY MILES

45s

COLUMBIA

- 45666 Them Changes/Evil Ways 1972 $5.00

Albums

COLUMBIA

- KC 31308 Carlos Santana and BuddyMiles! Live! 1972 $12.00
- PC 31308 Carlos Santana and BuddyMiles! Live! 1973 8.00 — Reissue with new prefix

Current market value for records in Near Mint condition

WITH A NEW ALBUM FEATURING HIS SUPERSTAR FRIENDS, **DION** PUTS ANOTHER CAP ON A BRILLIANT CAREER.

BY LEE ZIMMERMAN

DION'S GOT THE BLUES

Few artists can claim as remarkable a career as Dion DiMucci. In a career that spans nearly 65 years — a remarkable stretch of time by any estimation — he's not only witnessed the very birth of rock and roll, but played an important part in the process as well. His original outfit, Dion and the Belmonts, had no less than 39 pop hits during the late '50s and early '60s, among them such iconic standards as "Runaround Sue," "A Teenager in Love," "The Wanderer" and "Ruby Baby," but once that successful streak came to a close, he reinvented himself as a contemporary folk singer, reigniting his career with the massive hit "Abraham, Martin and John," an ode to those leaders lost to assassination during turbulent times.

By the end of the '70s and the early '80s, Dion's music morphed again with his rededication to Christianity. He recorded several religious albums, won a Dove Award for his achievements, but he lost much of his following in secular realms. His 1989 album *Yo Frankie*, featuring an array of special guests that included Paul Simon, Lou Reed, k.d. Lang, Bryan Adams and its producer, Dave Edmunds, reignited that interest and brought him back to the mainstream, a status underscored further by his induction into the Rock and Roll Hall of Fame.

Dion's affinity for the blues goes back decades, but it's only in the past 15 years or so that he's opted to dedicate entire albums to that particular genre. That string of efforts was initiated in 2006 with *Bronx in Blue*, a set of blues and country covers that garnered a Grammy nomination and rose to the highest rankings in the contemporary blues charts. The following year, he released *Son of Skip James*, which entered the Top 5 on the *Billboard* Blues Albums chart. This past decade alone, Dion has shared three more albums solidly based in the blues, *Tank Full of Blues* (2011), *New York Is My Home* (2016) and *Blues With Friends* (2020), which featured such superstars as Simon, Bruce Springsteen, Van Morrison and Jeff Beck. His latest release, *Stomping Ground*, like many of

BOBBY BANK/GETTY IMAGES

Dion DiMucci performs at St. George Theatre on July 20, 2018 in the Staten Island borough of New York City.

his earlier efforts, boasts an all-star cast of contributors, one that includes Springsteen, Boz Scaggs, Billy Gibbons, Sonny Landreth, Keb' Mo', Patti Scialfa, Peter. Frampton, Rickie Lee Jones, among many others.

Dion has other reasons to celebrate as well. *The Wanderer*, a new musical based on his life and career, is due to make its long-delayed Broadway debut next March.

In conversation, Dion still conveys the same Bronx homeboy accent, attitude and affability that's marked his persona his entire 82 years. *Goldmine* recently had the opportunity to speak with this rock and roll legend from his home in Boca Raton, Florida, and while the focus was mainly on his new album, other aspects of his remarkable life were spoken of as well.

GOLDMINE: *Let's start by talking about the new album. What initially kindled your interest in the blues?*
DION DIMUCCI: The first time I heard Jimmy Reed saying (sings) "If you leave me, baby, say you won't be back, that would be the end of me, 'cause I'd have a heart attack, You better get some insurance on me, baby," I knew that *that* was a brilliant lyric for young kids to hear. I was so impressed with that thought, "If you ever want to say goodbye I'm gonna lay right down and die, but take some insurance out on me." I thought it was the most clever thing I'd ever heard. And his voice, when I heard him do "Baby, What You Want Me To Do," it reminded me of Hank Williams, that honky-tonk blues. It just sounded so expressive, and it resonated with my soul.

Dion and his friends: (L-R) Jesse Malin, Darlene Love, Bruce Springsteen, Rubén Blades, Little Steven Van Zandt, Maureen Van Zandt, Dion, Gary "U.S." Bonds and Southside Johnny perform during Right To Rock 2012 at Manhattan Center Grand Ballroom on October 16, 2012, in New York City.

DEBRA L ROTHENBERG/WIREIMAGE

CA/REDFERNS

"If it wasn't for Jimmy Reed, I wouldn't even be talking to you here all these years later. He's the reason why that happened for me, that and Hank Williams."

— DION DIMUCCI

I just thought it was so honest, and so raw and so direct and gripping. I just wanted that stuff to come out of my mouth, because I was feeling it. And I've never changed. I still like it. I start writing a song and you have this character in the scenario and I want those things to come out of his mouth, or whoever the character is. Most of the time it's a part of me that comes out. It's not autobiographical, but you know what I'm saying...

GM: *Exactly!*
DD: Those lyrics, for a kid like me, it was teaching me about life. While I was listening to it, I wasn't only drawn to the sound and the expression, but also to the fact that it was also teaching me about life.

GM: *With a genre that's as well established as the blues, and with a template that's so emphatic, that's almost 100 years old, how does one carve an individual identity within that style and make it possible to stand out?*
DD: I never thought about it. But I will say this — if it wasn't for Jimmy Reed, I wouldn't even be talking to you here all these years later. He's the reason why that happened for me, that and Hank Williams. I wanted to communicate like Hank Williams and groove like Jimmy Reed, so if it wasn't for those two guys, I don't think I'd be here, doing what what I'm still doing. That stuff formed my DNA for sure. And, you know, I've never heard people talking about recreating that sound and I don't think that I've done that. I just developed and matured and evolved, and the music and great guitar players on this album was all about writing better songs. I'm just better at it. I'm getting more that I gotta say, and I feel authoritative and more confident about singing the songs and writing the songs and what I want to hear. I was talking with some guy who was interviewing me, and he asked me why I was still doing this. It's funny, because I never asked myself that question. It's like, I thought about it and I said, "Gee, I have a gift — a God-given gift that I just enjoy so much and I just can't conceive of just sitting in a chair or whatever, doing something else and letting the time run out on it, and then not developing it or owning it or using it. It makes people happy. I love taking people on a trip and I think they enjoy it. So I keep doing it. Saint Augustine said, "When you sing, you're praying twice." He was right, because when you're in the middle of the song, you know exactly who you are. You're connected. And I've always said the blues is the essence of prayer. Someone once said the blues is the naked cry of the human heart longing to be in union with God. When you're inside a song, you're just connected. You just know exactly who you are. You couldn't plan that if you tried.

GM: *What's also wonderful about this album is the fact that you were able to recruit all these amazing players to assist with your efforts. We know that your relationships with people like Springsteen and Pete Townshend, who wrote the amazing liner notes, go back several years, but still, it must be so rewarding that these musicians take part in these sessions and really want to take part in this thing, too. Are we making the right assumption here?*
DD: Yeah, it's lovely. What can I tell you? I hate to sound sappy, but it really makes me feel loved. You know what I mean? It makes you feel really appreciated. Bruce

DiMucci holding onto his hit record *Dion* (1968), which features the song "Abraham, Martin and John."

ART BUCKLEY/NY DAILY NEWS VIA GETTY IMAGES

Springsteen and Patti Scialfa sent me back 64 tracks. It was for the song "Angel in the Alleyways," which features Patti on vocals and Bruce on guitar. Patti produced it. It was the only song on the album that I sent out to folks with just me on guitar. So whatever you're hearing on that song is Patti Scialfa's production. She did everything. She even told Bruce where to play harmonica and tremolo guitar.

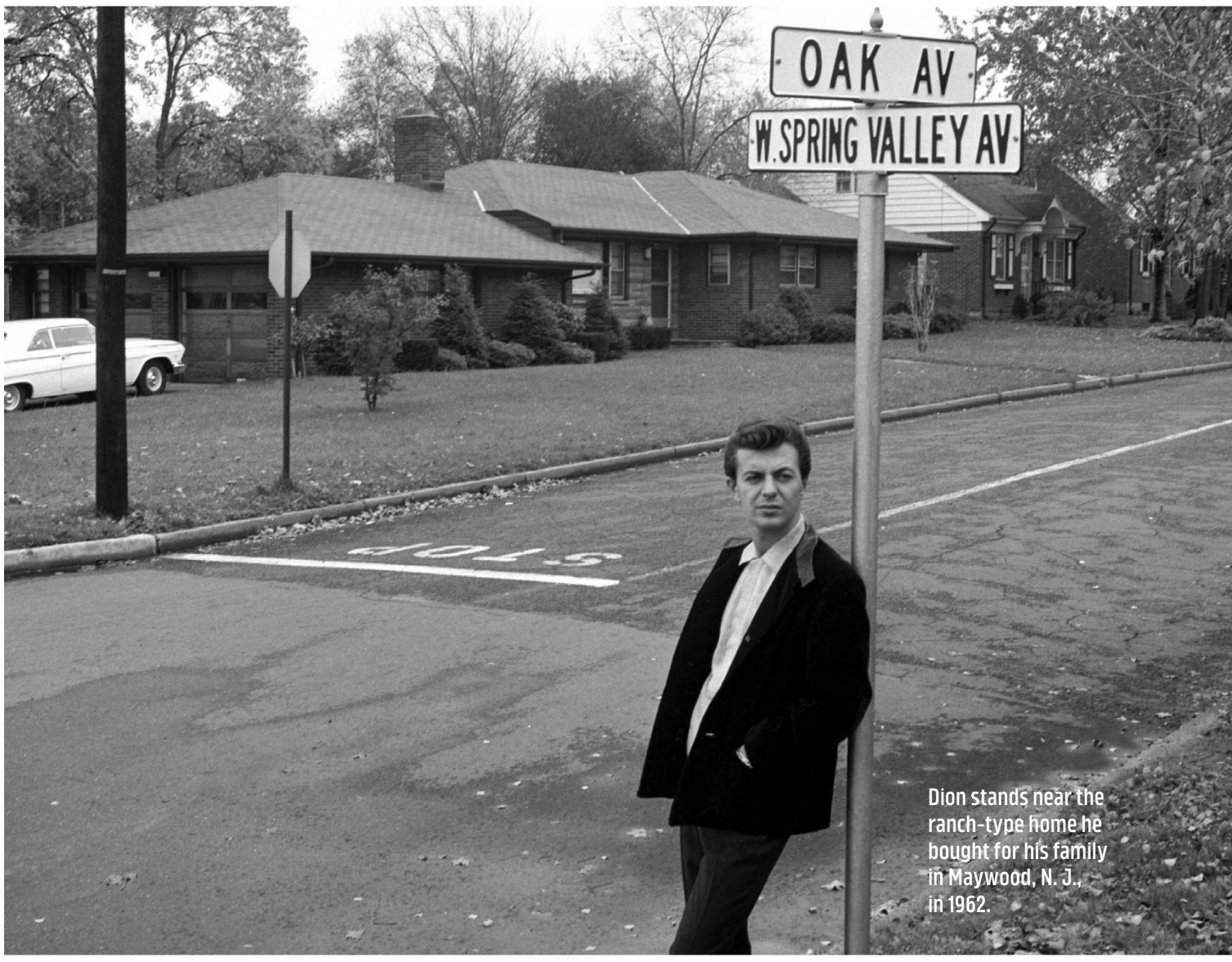
GM: *That's pretty impressive.*
DD: The song really resonated with her, and she just went with it. When you get 64 tracks back, it makes you feel loved and feel like, wow, they've given me all that time. They must like me.

GM: *Well, of course they do. Your legacy, and the role that you've played in the trajectory of rock and roll, are so well etched. They look at you, and rightfully so, as an icon. So do you sometimes look back at your life and what you've done and feel in awe, because you were there from the beginning and you're there now?*
DD: Well, I don't know if you'd call it"awe," but in a way it's like I'm filled with wonder and mystery. When I look back, I usually feel grateful that God's kept me healthy all these years. There are so many things that could befall a person. Come on, I mean, we've all seen it, especially in the last two years. So I just thank God for keeping me safe and sound and helping me do what I do. Yeah, I'm doing the best I can. But yeah, I guess I think like that, because I came out of a 12-step program 54 years ago, so I do believe that God's taking care of me.

GM: *Part of the proof of that was that you were slated to be on the plane that crashed and took the lives of Buddy Holly, the Big Bopper and Ritchie Valens during the tour that you were also a part of. Your life could have ended there and then and yet, fate stepped in. Or, more specifically, your parents unwillingness to pay for your airplane ticket. But whatever it was, fate intervened. And you did not take that flight with the others. That had to be an awakening in itself.*
DD: Well, I was too young to really process that. But the one thing I learned after that tragic accident, when I came back to my neighborhood, and then learned the primary reason why I was spared. I had won the coin toss, but I turned it down because of the $36. Right? That's what my parents were paying rent in the Bronx. And I thought, man, I'm not spending a whole month's rent on an hour and a half flight, you know, right? But when I got back to the neighborhood, and I talked to my priest... I was a young kid, I was like 19, and he told me, he said, "Dion, you know, in our faith, relationships never end. In fact, they move forward. Your friends are closer to the beatific vision. And they're probably praying for you. So continue to hold them up in your prayers. And when you see them again, your relationship will have moved forward. So make them proud." And maybe that's one of the reasons why I keep doing what I'm doing.

GM: *You're also remarkably prolific. Since the turn of the century, you've released something like nine albums.*
DD: I'm not getting better. I'm getting closer.

GM: *You hit that plateau decades ago, sir. Do you feel like there's a bar that you set that you need to measure up to, or do you not even think about that? When you've established yourself so early on in your career and made such an early impact, do you feel like you still have to hit that peak? Do you feel the pressure to do so?*
DD: That was years and years ago, but I don't look at it now. When I first heard Bob Dylan's song... "Yeah, how does it feel? Like a Rolling Stone," I was so inspired by that. I was really impressed by that. He's such a genius, and I have such admiration for that. He won the Nobel Prize in Literature after all.



Dion stands near the ranch-type home he bought for his family in Maywood, N. J., in 1962.

"When I first heard Bob Dylan's song... 'Yeah, how does it feel? Like a Rolling Stone,' I was so inspired by that. I was really impressed by that. He's such a genius, and I have such admiration for that. He won the Nobel Prize in Literature after all." — DION DIMUCCI

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Albert Bouchard - Imaginos 2 Bombs Over Germany (minus zero and counting)

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Mark Stein – There's a Light

Mark Stein is best known as the lead vocalist, keyboardist, composer, and arranger of Vanilla Fudge. Mark is now set to release his first ever solo album 'There's A Light'. Filled with Mark's trademark vocals, piano and Hammond B3 riffs, Mark delivers strong social content and convicting performances, from "We Are One" and "Racism" to his classic takes on "Ball of Confusion" and "People Got To Be Free".

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JOEY DEE AND THE STARLITERS

BY MIKE GREENBLATT

Joey Dee had to smile. He was looking out at the celebrities from the stage at The Peppermint Lounge. Judy Garland was doing the twist. Shelley Winters, Shirley Maclaine, Ava Gardner, John Wayne and Nat King Cole were drinking, laughing, dancing, romancing and making the most out of making the scene. How did this small, run-down, mob-owned nightclub on 45th Street in New York City get to be the center of the universe?

It was 1962.

Long before Studio 54, The Peppermint Lounge packed 'em in tight. Actors, singers, athletes and politicians rubbed shoulders with the Mob.

The were all doing The Twist.

"Peppermint Twist," the song, had knocked "The Twist" by Chubby Checker out of the No. 1 slot on the *Billboard* Hot 100. Checker's version was a cover of a 1958 B-side by Hank Ballard (the song's author) & The Midnighters. Joey Dee would honk on his alto, throw his sax down to sing, jump into the crowd and twist away with the likes of Marilyn Monroe and Jackie Kennedy (who had brought The Twist into the White House).

Never in the history of pop music was there a dance that caught America's attention and libido like The Twist. The Frug? The Popeye? The Swim? The Fly? The Hully Gully? The Mashed Potato? You'd have to go back to The Charleston in the 1920s or The Tango in the 1890s to find such a seismic dancefloor explosion.

At the center of it all was one Joseph DiNicola from Passaic, New Jersey.

"It took me two hours to write 'The Peppermint Twist' with Henry Glover in the back of an empty Peppermint Lounge one Sunday afternoon in September 1961. It took me 11 years to write *Peppermint Twist Chronicles* with J Kevin Morris. I remember the day I said to my wife, 'I'm going to write a book.' She said, 'You sure you want to?' She knew if I did, I would make it real. Not very flattering to her or me. Hurtful even.

"If you don't want me to do it, I won't.

"If it's true, make it real. Put everything in.

"And I did."

Some of the stories are almost hard to believe.

"I wouldn't believe them myself but they're all the God's honest truth," says the 81-year-old now living in Florida.

It gets better.

After The Peppermint Lounge closed its doors for good in 1965, Joey Dee opened up his own club, one block north, on 46th Street. He called it The Starliter.

There came a time when he was short one guitarist. Drummer Jimmy Mays told him he had heard of a kid who was in the bands of Little Richard and The Isley Brothers but was in-between bands at the moment, having been fired from both bands for being much too flamboyant and stealing the show almost every night.

"Bring him to the house in Lodi (New Jersey) and I'll audition him."

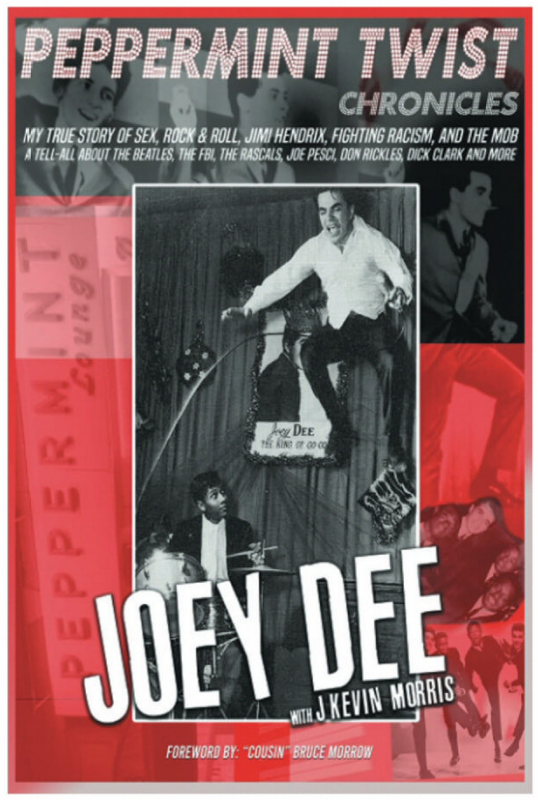
So Mays traipses into the city and finds the musician living in a seedy dump of a hotel with hot and cold running cockroaches. He was going by the name of Maurice James. He went by many names back then. He had been honorably discharged from the U.S. Army after completing his paratrooper training at Fort Campbell in Kentucky. He had yet to become Jimi Hendrix.

"So, Jimi comes to my house in Jersey to audition. My drummer Jimmy and nephew Johnny had their doubts after picking him up at The St. James Hotel, a real dump. They told me it was filthy dirty with leftover bits of rotting food all over the room. Hey, he was a struggling musician. And he was living a struggling musician's life.

"He comes to my garage in Lodi where I had all my equipment set up. He didn't even have a guitar case. He just held his guitar by the neck in his hand. He had a bandanna wrapped around his forehead and even though he was totally unknown, he already looked and acted like a rock star."

"What would you like me to play, Mr. Dee?"

"'First of all, it's Joey. Second of all, just play what *you* like.' So, he starts playing some Curtis Mayfield. I'm an R&B guy my whole life and that was right in my wheel-house. I don't remember if it was 'People Get Ready' or 'Keep on Pushing' but it was from the catalog of The Impressions. I noticed the guitar was stringed upside-down with the low E up top instead of on the bottom. That didn't matter to me. He played so mellifluously, so beautifully. He didn't even play two minutes. I was enjoying it so much! I would've hired him after the third note!



Jimi Hendrix (right) performing with Joey Dee onstage.

"'Man, that was great. You got the gig.'

"In my book, there's some great stories about Jimi that people don't know about. We took him to a women's beauty parlor once while on the road in Buffalo, New York. He demanded to get his hair done! The cat was so fastidious about his hair! Then there was the time he dressed in drag. I mean, we were all at the top of our game in the rock and roll scene and, man, it got really raucous there for a long while with sex but no drugs. I always frowned on the drugs. Didn't do 'em myself and I forbade the guys in the band to do any. I'm no saint by any means. I sure drank a lot. But I never did drugs and that includes pot. Ever. Jimi smoked a little pot. I knew that. But certainly not while he was getting ready to go onstage with me. Or never while we were in a vehicle together driving from one gig to the next. That was a no-no. It just wasn't permissible in my band.

"I had stringent rules. You were to take no drinks onstage. You're not to smoke onstage. You had to look really good onstage. Have your suit and tie on at all times. Those were my rules. And this is what I lived by. It was my credo... my mantra. I would tell every new member, 'Look, this is how it is, and if you can't handle it, you can't be in my band.' Jimi was good. He needed the gig. And he was smart. He had a great sense of humor, too. We kept having so many little asides just between the two of us. We'd be looking at the girls in the audience. So many beautiful women! And he was certainly a Grade-A ladies' man. He had that certain magic to him. I could tell right away, over and above his great playing. He had a presence to him that people naturally flocked to. A real chick magnet. But no one is 100 percent and my drummer Jimmy, on a few occasions, took a few chicks away from Jimi Hendrix!

"I encouraged Hendrix to do what got him fired from his previous two bands. And, man, he rocked it. It got to the point where he was so great at these solos, I started calling them 'complicated musical events.' That's when word got out about this dude. I knew in my heart that this guy was *so* special. So, I started having him go on solo before our set even started. He would do five or 10 minutes. Whatever he wanted to do. At first, he was shy about it.

"What do you want me to play, Joey?"

"Just go out there and play anything. Play!"

"And I'll be darned if he didn't please the house every time. Folks would go nuts for him. No rhythm section. Just him and his guitar. And he blossomed. Did I see something there? I think I did."

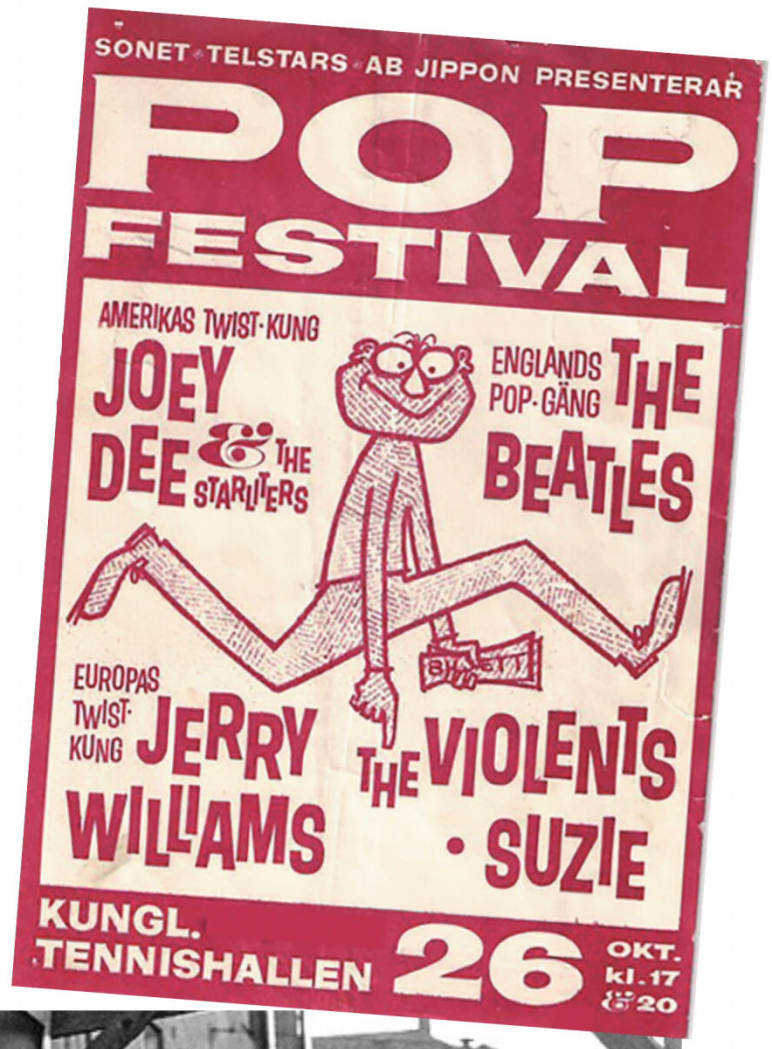
Ultimately, Hendrix, who had been composing the whole time in his ratty room, would quit Joey Dee & The Starliters to finally form his own band. But not before Chas Chandler, bassist of The Animals, saw him perform. He was blown away. Chas wanted desperately to quit his band and go into management. He started following Hendrix around Greenwich Village at small bar gigs, and ultimately whisked him off to England, hooked him up with Noel Redding and Mitch Mitchell and the rest, as they say, is history.

You might say Joey Dee has an ear for talent.

Similar to jazz drummer Art Blakey, whose band the Messengers were an incubator for future stars like Wynton Marsalis, Freddie Hubbard, Wayne Shorter, Chick Corea, Chuck Mangione and Terence Blanchard, Joey Dee & The Starliters fostered such precious talent as Jimi Hendrix, The Ronettes, The Rascals, and even actor Joe Pesci (who played guitar).

But it's Hendrix who Joey Dee remembers most fondly.

"He started out playing just rhythm guitar. I asked him to sing some background 'bop shoo bops' and he was awful. Couldn't sing a lick. But I started having him play a solo in some of the songs. We did 'Charlie Brown' by The Coasters and he went wild on it. Another one, 'Rock Around the Clock' by Bill Haley & His Comets, he took it to a new dimension. We did plenty of covers in those days. Man, he shined! Perfect! Funny thing, though, after every solo, I would tell him, 'Wow, that was really great, man!' He'd always say, 'No, it could've been better.' He was never satisfied with anything he ever did onstage with me. This was a guy who slept at night still clutching his guitar close to his body. At least he did for that one year on the road in my band. Every waking hour of his, I'd see him picking that electric guitar off in a corner somewhere, no amp, you could hardly



The Beatles were the opening act for Joey Dee in Stockholm, 1963.

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INSIDE OUT MUSIC RED ROCK PRODUCTION SONY MUSIC

hear it. But he could. He never stopped."

No story of Joey Dee could be complete without the mention of his most famous opening act, The Beatles.

"I did a 1963 gig in Stockholm, Sweden. I pull up to the venue for this one-nighter, see the poster outside with our name in huge letters and then, underneath, in much smaller type, 'The Beatles.' I had already heard of them as we had gigged at The Star-Club in Hamburg, Germany. Everybody worked there from Fats Domino to Little Richard and Chuck Berry. The Beatles hadn't made it yet and they worked there, too. I played The Star-Club in '63 twice. Upon my second gig there, people started telling me how great they were. I didn't pay too much attention to it.

"But I wound up meeting them in Sweden during their soundcheck. They only had one hit record, 'Please Please Me.' But as opening act for me, they tore the house down. They were fabulous. I remember warning my keyboardist, Felix Cavaliere, who would leave me to go start The Rascals, 'We better bring our A-Game tonight because these guys are kicking butt and I don't want to play second-fiddle to anybody.' So, on we went. We had more hits than they did, were more famous, but they did get their due. By the end of the night, we got ours as well. Maybe it was a stand-off. I think we edged them out by a nose. We won the race. That's the way I wanted it. We had to be the best we could possibly be on any given night. But I have to tell you, they really decimated the audience. I was impressed. So, I went into their cramped dressing room. All four of 'em were there.

"Listen, you guys were so great, I'd like to pay my respects by throwing a party at the hotel tonight."

"Really?"

"Yeah!"

And I did. It was replete with wine, women and song. We had it all, man. And it was a great party. Now it's really late, almost sunrise, and as they're stumbling around getting ready to leave, because they had a gig somewhere in Sweden the next day, as I did, too, one of 'em said, 'Joey, we'd like to thank you for your graciousness in taking us in to your hotel room and inviting us to your party. We'd like to repay the favor. We're hoping to come to America soon and if and when we do, we just have to go to The Peppermint Lounge and see you guys.' These boys were real sweethearts! But, hey, I'm from Jersey. I believed they were really going to come to The Pep like a rabbit can't run, you catch my drift? But they did! All four of 'em. I loved those boys. They had such a great sense of humor. They had that Cockney way about them. Tough but cool. Their Liverpool brashness and me being a Jersey wise-guy really meshed. They fed off of that and I played off their humor. They just loved to laugh, really good guys. All four."

Joey Dee admits the last few decades have been "sub-par." He still does the occasional gig, usually as the opening act on an oldies show, and he still does what he's done his whole life, make people dance. But *Peppermint Twist Chronicles: My True Story of Sex, Rock & Roll, Jimi Hendrix, Fighting Racism, And the Mob; A Tell-All About The Beatles, The FBI, The Rascals, Joe Pesci, Don Rickles, Dick Clark and More* is one of the most fun autobiographies of the year.

The Beatles at The Peppermint Lounge in New York City.

"But I wound up meeting them in Sweden during their soundcheck. They only had one hit record, 'Please Please Me.' But as opening act for me, they tore the house down. They were fabulous."

— JOEY DEE ON THE BEATLES

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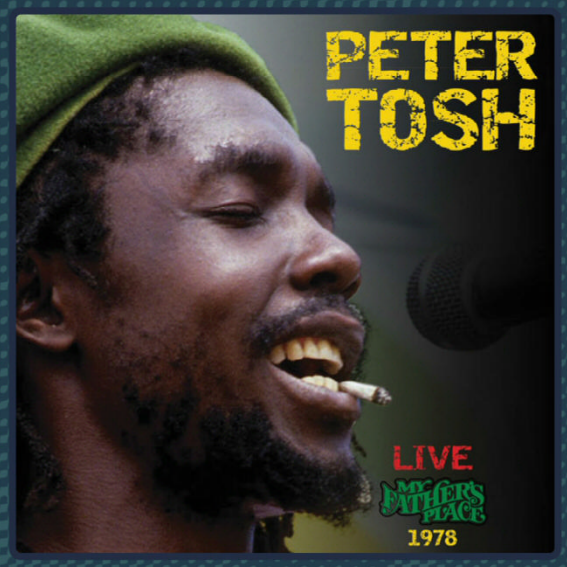

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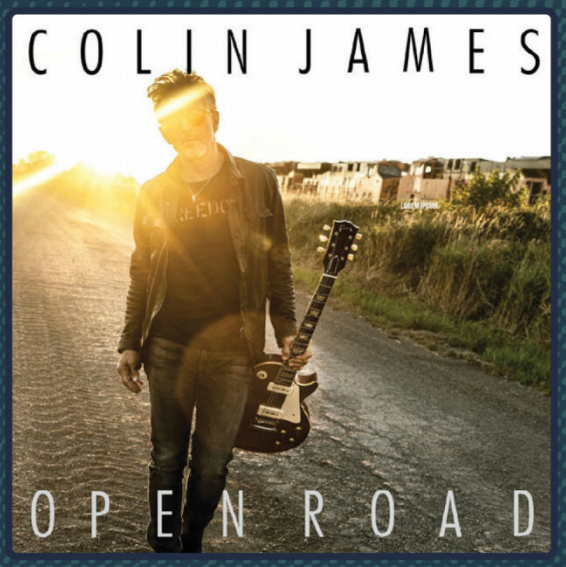

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REVIEWS

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VARIOUS ARTISTS
JESUS CHRIST SUPERSTAR: 50TH ANNIVERSARY DELUXE EDITION
Decca/UMe (3-CD Set)
★★★★★

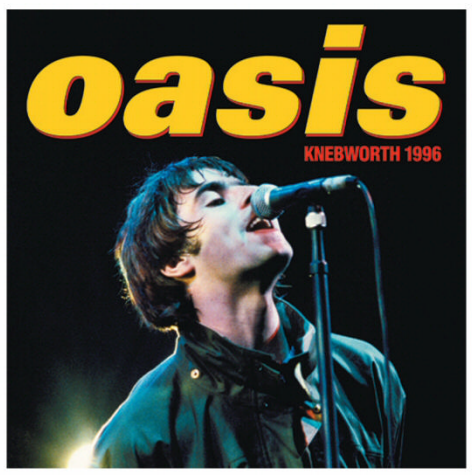
For once, the Brits got it wrong. When the original studio cast version of *Jesus Christ Superstar* was first released in the U.K. in 1970, it was met with, in composer Andrew Lloyd-Webber's recollection, "polite indifference." It was the U.S. that made *Superstar* a phenomenon. The U.S. record company even came up with a better cover design, the two angels facing each other in a horseshoe deemed by Lloyd-Webber as "the first mega logo in musical theatre history."

And that's the logo you'll find on the slipcase of this set, which features a remastered version of the album on two discs, with a bonus disc of extras. *Superstar* has never sounded better; the remastering brings a new clarity to the work. Even if you've committed every nuance of the music to memory, you'll hear new things in this version, so if you're not interested in springing for the deluxe set, it's still well worth buying the 2-CD edition.

The bonus tracks include previously unreleased guide vocals, single mixes and an open-ended interview for radio DJs to make it seem like Lloyd-Webber and lyricist Tim Rice were actually in the studio with them. As the oral history in the booklet reveals, there are no outtakes because the opera was recorded with dispatch. Mike d'Abo recorded the jocular "King Herod's Song" in two takes. Deep Purple's Ian Gillan, as Jesus, recorded all his parts in three hours. The booklet's history offers a good behind-the-scenes look at how the opera came together, the care taken with the casting, and great bits of trivia ("Superstar" was added to the show's title after Rice saw an ad proclaiming Tom Jones "The World's No. 1 Superstar").

Because the show's since been performed in innumerable incarnations, people may have forgotten how extraordinary the original studio cast recording really is. In this writer's view, no Jesus ever surpassed Gillan's performance, or had the anguished gravitas of Murray Head's Judas (at least Yvonne Elliman, as Mary Magdalene, made it to the movie version). This expertly crafted, well-paced work was built to last, and is as enthralling today as when it was first released a half century ago. (Also available in 2-LP and 2-CD editions.)

— Gillian G. Gaar



OASIS
KNEBWORTH 1996
Big Brother Recordings Ltd. (CD, LP, Blu-ray)
★★★★★

This outstanding concert film and soundtrack album captures the Mancunian rockers Oasis at the apex of their career, their two nights of concerts at England's Knebworth Park on August 10th and 11th, 1996 at which they performed before a combined total of over 250,000 people.

The film was directed by Jake Scott. It covers both nights at Knebworth. Voiceover interviews with the band members and fans that were at the shows told the story over the visuals of events before, during and after the shows. Audio of part of an interview that Noel Gallagher did with the DJ Jo Whiley for BBC Radio 1 on the second night at Knebworth was also used. In addition to the scenes of the performances

by Oasis (lead vocalist Liam Gallagher, guitarist/vocalist Noel Gallagher, guitarist Paul "Bonehead" Arthurs, bassist Paul "Guigsy" McGuigan and drummer Alan White), the film also shows a small bit of the ecstatic set by support act The Prodigy in which their frontman Keith Flint can be seen egging on the crowd into frenzied excitement.

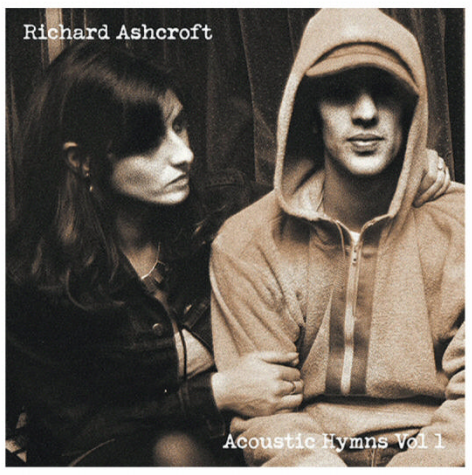
The soundtrack album bristles with energy from the opening track "Columbia" onward. The propulsive "Acquiesce" was driven by the heavy guitars. "Supersonic" featured a top-notch vocal by Liam Gallagher with strong drumming by White providing the foundation. "Morning Glory" was given a heavy-duty performance and included terrific guitar work during the instrumental bit at the end of the song. The rousing, jaunty performance of "Round Are Way" makes it one of the highlights of the soundtrack. And the massive crowd took it upon themselves to provide backing-vocal duties on the rocking version of "Cigarettes & Alcohol."

Oasis were joined onstage by a string section for the performance of "Whatever," and they performed with the band for the remainder of the show. Toward the end of the performance of "Whatever," Noel Gallagher tossed in a bit of Mott the Hoople's "All The Young Dudes." The version of "Wonderwall" is quite beautiful, with the strings providing a nice contrast to Liam Gallagher's direct vocal. The majestic performance of "The Masterplan" was stunning and probably the best of the show. The rocker "My Big Mouth" showed a somewhat punky side to Oasis with their rip-roaring, heavy sound and Liam Gallagher's strident and confident vocal.

John Squire of The Stone Roses was a special guest of Oasis and played lead guitar on a superlative performance of "Champagne Supernova." The set closer, a cover of The Beatles' "I Am The Walrus," made full use of the strings and horns as all of the musicians joined forces to knock the socks off of the multitudes present. And they did. It was extended at the end to provide a spotlight moment for the strings and horns and was a brilliant choice with which to conclude the performance.

The film and soundtrack are both must-haves for any Oasis fan, a pleasure to watch and listen to from start to finish.

— John Curley



RICHARD ASHCROFT
ACOUSTIC HYMNS VOL. 1
RPA / BMG (CD, 2-LP)
★★★★

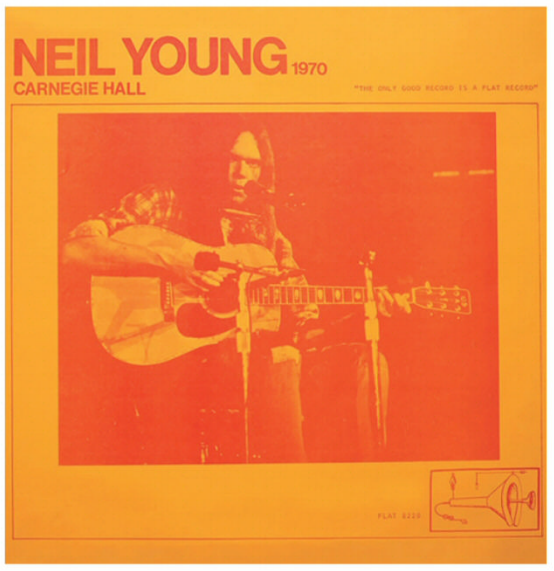
Ashcroft, the former lead vocalist of The Verve, decided to do this album of reworked recordings of songs both solo and those he had recorded with his former band after the pandemic lockdown restrictions were lifted in the U.K. and he was able to bring friends and fellow musicians together again. The new takes on the tracks vary: some are similar to the originals while others are given new life. The overall result is a very enjoyable and quite beautiful album.

The album begins with "Bittersweet Symphony," which is probably The Verve's best-known song. The strings on the track are fantastic, and Ashcroft's lead vocal is quite powerful. It's genuinely majestic and superior to the original version. The strings shine once again on Ashcroft's solo track "A Song for the Lovers." The horns, acoustic guitars and Ashcroft's direct but not overpowering lead vocal mesh well together. The Verve's "Sonnet" works so well in this incarnation, with the strings and acoustic guitars. The strings play out the song in fantastic fashion.

Ashcroft and old friend Liam Gallagher join forces for a duet on Ashcroft's solo song "C'Mon People (We're Making It Now)." Theirs is a joyous and energetic pairing. The gorgeous version of The Verve's "Lucky Man" is one of the highlights of the set. It features a great vocal by Ashcroft and stellar work by the strings.

The Verve's "Velvet Morning" is given a makeover that includes a warm vocal by Ashcroft at the top of the mix as the band and strings provide perfect backing. It's breathtaking. Ashcroft's vocal fits the mood perfectly in the beautiful take on The Verve's "One Day" as the acoustic guitars and strings play a vital supporting role. And the album comes to a fitting conclusion with a stunning version of The Verve's "The Drugs Don't Work" with its outstanding vocal by Ashcroft and the fantastic backing by the band and strings.

— John Curley



NEIL YOUNG
CARNEGIE HALL 1970
Reprise Records (2-CD, 2-LP Sets)
★★★★★

Recorded on December 4, 1970, in New York City before an extremely enthusiastic audience, *Carnegie Hall 1970* captures a Neil Young show at its barest bones. It's Young solo, accompanying himself on acoustic guitar and piano. And it is a fantastic first release in The Neil Young Official Bootleg Series.

The crowd's massive cheer welcoming Young to the stage at what was his first-ever show at the venerable Manhattan venue is a preview of how boisterous they'll be throughout the show. And that's one of the charms of this collection, that the listener can actually hear and feel the crowd. It provides a wonderful you-are-there vibe that is sure to transport the listener back five decades for the time it takes to listen to the show. And Young has several humorous interactions with the crowd during the show.

Opening with "Down by the River," Young dazzles the crowd with a 23-song set. "Cinnamon Girl" has a wonderfully raw sound. "Helpless" is given a quite beautiful, really moving and very strong performance. Prior to performing "Southern Man," Young talks about having been to Washington, DC recently and says that he wishes he had seen George Wallace there so that he could have sung the song to him.

Young has fun with the

crowd during the performance of "Sugar Mountain," stopping and restarting the song twice and humorously admonishing the crowd because their clapping, out of time with the song, had affected his guitar playing. "Only Love Can Break Your Heart" contains a strong vocal by Young and is one of the many highlights of the show. A subdued "After the Gold Rush" feels just right and receives an enthusiastic response from the audience. The stunning take on "Cowgirl in the Sand" is the best performance of the set. "Ohio" is given a stark run through and receives what is by far the biggest reaction from the crowd, with sustained cheering afterward. Young's decision to close the show with bright and jaunty "Dance" fits in perfectly.

With a stellar start like this, the Bootleg Series seems certain to mine more gold from the vault. Young aficionados are likely due for additional treats.

Stay tuned!

— John Curley

CHICK COREA AKOUSTIC BAND
LIVE
Concord (2-CD, 3-LP Sets)
★★★★★

Bassist John Patitucci and drummer Dave Weckl were so attuned to pianist Chick Corea's every tic, the chemistry is astounding on the 2-CD/3-LP *Live*, recorded in January 2018 at the SPC Music Hall in St. Petersburg, Florida. Not only were they anticipatory of the master's inclinations, they would oftentimes lead him into uncharted waters, to which Corea — in the conversation as the greatest pianist of them all — responded in playful, adventurous and syncopated surprise.

The 13 tracks display a ferociousness of spirit, an abundance of absolute joy, and a tenacity of heretofore unexplored frisson, so much so that even listeners of Corea's 60 years of excellence will be exuberantly tickled. That's how *good* this set is.

How do you take an old overly-roasted chestnut like Sammy Fain's nostalgic "That Old Feeling" and make it truly vital again for the first time since 1937? In the hands of these three, it comes out new, exciting and, with but a mere wisp of its original melody, solid as a rock. Duke Ellington's "In A Sentimental Mood" is even older but has fared better through the decades. Here, it's a total swoon, ripe for rediscovery.

Thelonious Monk was one of Chick's favorite preoccupations and here, he takes "Monk's Mood," and extrapolates its essence in stretching it out to the unfathomable length of 8:28. Not a second is wasted.

Cancer claimed Chick Corea at 79 on February 9, 2021. The wound is still too fresh. *Live* will help, at least a little bit, in restoring us all.

—Mike Greenblatt

ELVIS COSTELLO & THE ATTRACTIONS
SPANISH MODEL
UMe (CD, LP)
★★★★

Elvis Costello is nothing if not unpredictable. In a career filled with left-field surprises, out of the blue collaborations, and seemingly constant risk taking, Costello fans have learned to expect the unexpected. Costello's latest "let's keep 'em guessing" excursion, though, is a bit of a mindblower: a reinvention of his classic *This Year's Model* LP with Latin pop and rock artists from around the world providing Spanish-language adaptations of the tunes, set to the original musical backing of Costello and the Attractions.

Working in tandem with frequent collaborator (and Grammy-winning Argentinean producer) Sebastian Krys, the 16 tracks have not only been newly mixed, but some of them include extended instrumental codas that differ from the well-known versions. Nina Diaz's reading of the opening blast of fiery intensity, "No Action," for example, features drummer Pete Thomas going gonzo on his kit at the close of the tune, while Juanes's take of "Pump it Up" (one of the many choice cuts here) ends with something of a guitar duel between Costello and the Clash's Mick Jones. (Both "No Action" and "Pump it Up" feature vocal cameos from Costello, as do several other tunes.)

Some of the reinterpretations succeed in uncovering new dimensions in the tunes and take them to new places: La Marisoul imbues "Little Triggers" (aka "Detonantes") with plenty of torchy-sounding soul and Francisca Valenzuela and Luis Humberto Navejas's sparkling duet on "Hand in Hand" provides the song with an even poppier sheen.

With a roster of artists hailing from Argentina, Colombia, the Dominican Republic, Mexico and Spain (to name just a handful), *Spanish Model* is both a curio and a complete triumph for Costello and the contributors. Once again, Elvis Costello throws caution to the wind and comes out smelling (mighty) like a rose.

— John M. Borack

COLIN BLUNSTONE
ONE YEAR: 50TH ANNIVERSARY EDITION (PLUS BONUS LP: THAT SAME YEAR)
Sundazed Music (CD, 2-LP)
★★★★

After the unfortunate dismantling of The Zombies, lead singer Colin Blunstone worked for an insurance company, recorded three singles as Neil MacArthur and in 1971 released his first solo album *One Year*. Fifty years later, he still sounds current on that album's opener, "She Loves the Way They Love Her," a sparkly rocker with a good time wallop from the Rod Argent and Chris White writing team. The song features the band Argent (Argent, Russ Ballard, Jim Rodford and Bob Henrit) and it is exuberant.

Moving on, Blunstone

shows us what 'killing me softly' really sounds like. "Misty Roses" is Tim Hardin's beautiful ballad raised to heaven by Blunstone's easy, intimate voice. As if that is not enough, the gentle bossa nova is graced by a surprise string interlude that rises like a zephyr, then goes dissonant like a sudden change in the weather. This Bartók-inspired moment was Argent's idea brought to fruition by classical composer Chris Gunning, who served as an arranger of several songs on *One Year*.

"Smokey Day" follows and it is a haunting lullaby with softly breathing harmonies and ethereal, soothing strings, which evoke the changes of a day, from the sun hidden behind moody clouds through the rainy tenderness of the evening.

One Year enjoys intimate connections to The Zombies' masterpiece *Odessey and Oracle*. It was recorded in Abbey Road Studio Three with (once and future Zombie) Argent and (erstwhile Zombie) White producing and Peter Vince engineering. In fact, it was White who suggested Blunstone return to the studio 50 years ago. It was "getting the old team back together," Blunstone says. Only this time there were amazingly-arranged strings, rather than the mellotron, behind the romantic music. Notwithstanding The Zombies' and band Argent's DNA here, this is Blunstone's solo album; his voice is the lead instrument.

In "Caroline Goodbye" acoustic guitars toll, soprano strings call, the band Argent swing in and Blunstone sings his breathy regrets in this soaring, mid-tempo orchestration. "Though You are Far Away" is so very pretty, graced with angelic harp. Then a rocker with the band Argent and dancing strings arrives in "Mary Won't You Warm My Bed."

"Her Song" enchants with sweet strings over which Blunstone's voice delicately hovers. By contrast, he sings in high, passionate notes in "I Can't Live Without You," as if calling across a vast distance to the person who has "the power," while the strings' engine drives him on.

What is noticeable about this 50th anniversary remastering of *One Year* is its more expansive sound stage. The instruments have more air; Blunstone's voice is up front; and if you listen with headphones he is marvelously in your ears. This is especially thrilling in "Say You Don't Mind" when he hits that showstopping high note.

On the demos making up *That Same Year*, Blunstone lets his ghosts and feelings out eloquently. His guitar strumming is enriched on half of the tracks by Duncan Browne's classical guitar or Argent's always-perfect piano.

"Though You Are Far Away" has autumnal winds winding through, gorgeously wrought by guitar; in "Let Me Come Closer to You," piano underscores the poignant vocals, and the song goes straight to the heart; while "Sing Your Own Song" gets extra credit for its great opening line: "Yesterday in *Rolling Stone* I read a man said I am dead." True story.

There is a purity in *That Same Year* and it is interesting to hear, back over on *One Year*, how "Caroline Goodbye" and "Though You Are Far Away" evolved. Now that the demo tapes — lost for 50 years — have been discovered, by White senior's sons Jamie and Matthew, *That Same Year*'s remaining tunes may have a further chance to develop under sound stewardship.

Blunstone was originally designated rhythm guitarist of The Zombies. Listening to these demos we get what new bandmate Rod Argent heard that day in 1961, at The Zombies' first rehearsal, when he heard Blunstone casually strumming his guitar and singing, most likely, Ricky Nelson's "It's Late." (In fact, Blunstone sounds like an American on some of *That Same Year*'s moments.) Impressed, Argent suggested to Blunstone that he become the singer of the nascent Zombies. "And I thought, 'Blimey, I must be able to sing!'" remembers Blunstone. Flash forward 10 years and Blunstone, who had contributed two songs — "How We Were Before" and "Just Out of Reach" — to the early Zombies catalog, was coming into his own as a songwriter. It was The Beatles that made Argent and White realize performing artists could write their own material. "I was intrigued by Rod and Chris' development as writers and decided to try and write songs myself. When the band finished, I kept writing," he says.

These 14 early songs confirm colin Blunstone's songwriting talent and dedication. "I'll try anything to start a song," says Blunstone, "an unusual chord change, a good title, a memory of something that happened to me or someone else. Depending on the song, it can also be about getting into the right frame of mind, perhaps a bit dreamy, almost like a light trance. And if you get on a good run where the words are flowing freely pray that you can finish the song whilst the creative moment lasts."

— Catherine Frumerman

ELVIS PRESLEY
ELVIS: BACK IN NASHVILLE
RCA/Legacy (3-CD, 2-LP Sets)
★★★★

Elvis: Back in Nashville takes an in-depth look at Presley's last sessions in Nashville. It also marks the time that quality control for Presley began to slip. Instead of selecting the best material for release and leaving the rest in the vaults (awaiting rediscovery for the box sets of the future), virtually everything Presley recorded in 1971 was released on the albums *Elvis Now*, *Elvis Sings The Wonderful World of Christmas*, *He Touched Me*, *Elvis (Fool)*, and assorted singles. The budget albums and live albums also released at the time added to the glut of Elvis product on the market (a total of six albums in both 1971 and 1972).

One solid studio album could've certainly have been compiled from the tracks, especially the songs drawn from the new generation of singer-songwriters, like Gordon Lightfoot's "Early Mornin' Rain," which Presley was drawn to. Conversely, the more pop-oriented material, like "Padre," and "Fools Rush In (Where Angels Fear to Tread)," isn't especially strong. Some of the modern Christmas songs, like "On a Snowy Christmas Night," are also underwhelming. But his version of "Merry Christmas Baby"

(presented here unedited) is masterful.

The most interesting part about this set is that, like its predecessor *From Elvis in Nashville*, the tracks are mostly band-only arrangements, without the later orchestrations and overdubs. On three songs, Presley's only accompanied by piano; think how impressive an entire album of such tracks would have been! Presenting the songs in such a stripped-down fashion highlights what a good singer Presley was. This is especially true of material he had a greater affinity for, which is why the religious recordings are among his most emotive work.

These sessions also included the studio version of one of his signature songs, "My Way" (he had a posthumous hit with the live version; this studio version wouldn't see release until 1995). There's also an unedited version of Bob Dylan's "Don't Think Twice, It's All Right" (an edited version was a Top 10 country hit in 1973).

A highly entertaining release, with Presley in good voice, even if the material does not always measure up.

— Gillian G. Gaar

DAVE GROHL
THE STORYTELLER

Dey St. (Hardback)

★★★

PAUL BRANNIGAN
THIS IS A CALL

HarperCollins (Paperback)

★★★★

The first thing one should know about Dave Grohl's book is that it's not a memoir or autobiography, but a collection of vignettes (as suggested by the subtitle, "Tales of Life and Music"), presented in rough chronological order.

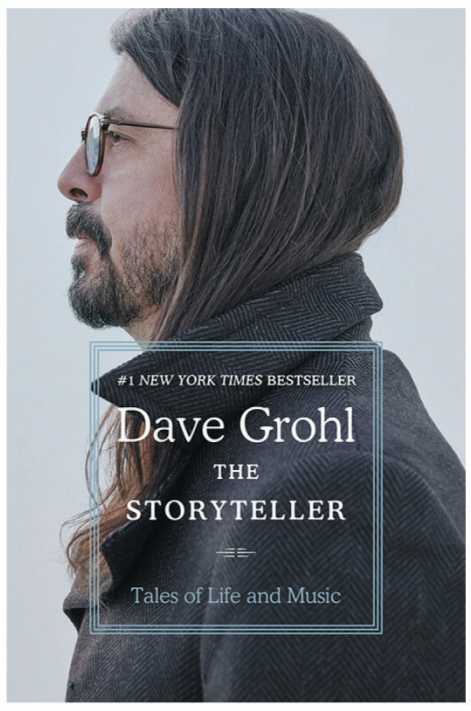
The second thing one should know is that if you're a Nirvana fan, you'll be disappointed, as Grohl spends little time talking about his years with the band. Admittedly, it's a brief period in 51-year-old Grohl's life; about three and a half years. But as Grohl himself acknowledges, if he hadn't been a member of the groundbreaking band, it's unlikely he'd be writing a book about himself today.

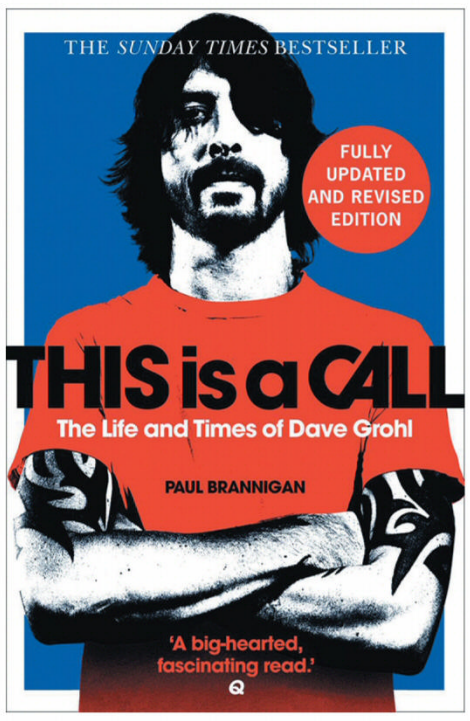
What you do get is a detailing of Grohl's passions; his love of music and how it's inspired him, and his love for his mother and three daughters. There are entertaining anecdotes, such as his vivid description of being unexpectedly asked to play with Iggy Pop at a record release party. But you wish for deeper insights beyond the surface gloss. It's surprising to find so little time is spent on discussing his own work, and how he translated his musical inspirations into songs. Only his first solo album comes up for much discussion. As a man who's such a renaissance artist, it would've been interesting to get Grohl's own assessment of his work.

To learn those details, one has to turn to a book like Brannigan's, with its more comprehensive subtitle, "The Life and Times of Dave Grohl," first published in 2011, and now updated with two new chapters. U.K.-based Brannigan draws on the numerous interviews he's done with Grohl and his bandmates over the years, and features plenty of other first-hand sources as well.

As the foreword in the original edition makes clear (it's cut from the update), Brannigan's friendly with Grohl, meaning the narrative comes from a sympathetic perspective. But he doesn't hesitate to be critical, calling Foo Fighters' 2014 album *Sonic Highways* "easier to admire than love," for example. As the most authoritative Grohl bio out there, it's good to have story taken up to the present day. As both books make clear, there's more from Grohl to come. And a note to publishers; both books would have been improved by including an index.

— Gillian G. Gaar





VARIOUS ARTISTS
THE GENE VINCENT CONNECTION: 36 ROOTS AND COVERS

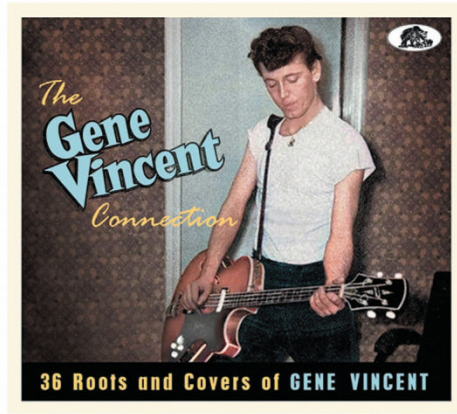
Bear Family Records (CD)

★★★★

Utterly fascinating! It's been 50 years since the demise of one of rockabilly's brightest lights. Gene Vincent tore out of Virginia in 1956 by writing "Be-Bop-a-Lula," forming his Blue Caps and setting stages on fire for the rest of the decade. He never again equaled the success of that original song, yet that didn't stop him from trying for the rest of his all-too-short 36 years on the planet.

Connection has 36 songs from around the world — England, France, Scandinavia, Australia and the U.S. — as recorded from 1952 to 1966 by artists who, indeed, have a *Connection* to Gene Vincent. Question: Why is Bobby Darin's "Up A Lazy River" here? Or crooner Jerry Vale's "Peg O' My Heart"? Or New Orleans legend Huey "Piano" Smith, no-hit wonders Tommy & The Tom Toms or Johnny Rebb & His Rebels covering Chuck Berry? Answer: They're all songs Gene Vincent recorded either before or after. Highlights include "Jump Back, Honey, Jump Back" by Hadda Brooks, "Gonna Catch Me A Rat" by Milt Trenier and a live take on Portuguese television by Wee Willie Harris that makes its CD debut.

The three versions of "Be-Bop-A-Lula" — by Junior Shank & The Jesters, Les Chaussettes Noires and Max K. Lipscomb—are all terrific. It's a rockabilly feast with those hiccupping vocals,



stand-up bass plunking and fat-back drums.

The 36-page color booklet by Bill Dahl is alone worth the price. — *Mike Greenblatt*

JAKE SHIMABUKURO
JAKE & FRIENDS

Mascot Label Group (CD, LP)

★★★★★

Jake Shimabukuro is the Carlos Santana of ukulele. That makes *Jake & Friends* his *Supernatural*. While Carlos goes for the throat, Jake goes for the heart. While Carlos steals the show every time with exploding grandiosity that showers his projects with projectile genius, Jake adds flourishes and colors that aid and abet the very meaning of the songs. Take Stevie Wonder's "A Place in the Sun." It opens this 16-track treasure trove as he caresses Jack Johnson's lead vocals. And what a kick to hear Ziggy Marley sing "All You Need Is Love." Beatles abound: Vince Gill and Amy Grant sing "Something." Longtime Yes vocalist Jon Anderson is mighty majestic on "A Day in the Life."

This is a variety show of deep cultural import. Each vocalist is totally in service to the song. Jake adds exquisite ornamentation. Michael McDonald nails the 1964 Moody Blues hit "Go Now." Jesse Colin Young reprises his "Get Together" from 1967 when he sang lead for The Youngbloods. Willie Nelson adds drama to the 1927 "Stardust," which he resurrected for his 22nd album of the same name in 1978. Lukas Nelson carries on the family tradition with his own unique voice on his 2017 hit with Lady Gaga, "Find Yourself." Bette Midler sings her huge hit "The Rose" so sweet. Kenny Loggins is positively joyous on his own "Why Not." Warren Haynes is gutsy and gravelly as he rampages through the 1973 Alvin Lee/Mylon LeFevre hit, "On the Road to Freedom," only now, instead of its original four minutes, it's a staggering 13 minutes of Allmanesque brilliance.

This one's a sure shot for best-of lists for 2021.

—*Mike Greenblat*

JOE GRUSHECKY AND THE HOUSEROCKERS
AMERICAN BABYLON (25TH ANNIVERSARY EDITION)

Cleveland International (2-CD, LP Sets)

★★★★★

American Babylon, first issued in 1995, was produced by Bruce Springsteen, and it has long been considered one of Pittsburgh-based rocker Joe Grushecky's best studio outings. It's 25th anniversary is being celebrated with a remastered 2-CD set that offers 27 tracks. This includes the album's original 12 songs along with demo recordings of "Chain Smokin'," "Never Be Enough Time" and "Only Lovers Left Alive," all that have never previously been released. In addition, a 13-track companion disc documents live performances recorded at Nick's Fat City in Pittsburgh during the Houserockers' legendary October Assault tour. It launched the album that month in 1995.

The studio record sounds clean and crisp. What it does so well is balance the dirty steel town rock roots of Grushecky with the stylistic accents and soft sonic touches that Springsteen had begun to explore in his music during that period without the E Street band behind him. The tracks glisten, but never lose their real grit. The real standouts here are the demos. Typically demos reveal quite quickly why they never made the final album cut. In this case, it's remarkably difficult to decide which versions are the best. They are all that good and are a wonderful addition to the package.

Finally, the live tacks capture not only the tremendous energy that Joe Grushecky brings to every performance on stage. They also demonstrate why he and Bruce Springsteen forged this long-standing musical alliance. As Joe has often said, they are of the same age with the same kind of musical upbringing and sensibility. That brotherhood comes alive in these concert recordings demonstrating a rare kind of joy that these kindred spirits happened to find together in the heart of rock and roll.

— *Ray Chelstowski*

SUPERGRASS
IN IT FOR THE MONEY (DELUXE EXPANDED EDITION)

BMG (3-CD Set)

★★★½

The British trio Supergrass were one of those bands that were widely adored in their homeland, but fairly unappreciated in the U.S. It certainly wasn't due to any

lack of effort or ambition on their part. Accorded a wealth of prestigious awards in the U.K. — among them, *Q*, *NME* and an Ivor Novello, with a Mercury Prize nomination to boot — they scored commercial success out of the box with 1995's *I Should Coco*, reaching No. 1 on the British charts in the process and spawning a wealth of hit singles in its wake. Other triumphs followed — *In It for the Money* (1997), *Supergrass* (1999), *Life on Other Planets* (2002), *Road to Rouen* (2005), and *Diamond Hoo Ha* (2008) before they began running out of steam and breaking up by the end of the decade.

It would be hard to compress all these gains for the sake of the uninitiated, but a good place to start ought to be this expanded rerelease of the band's million-selling sophomore set, *In It for the Money*, an ideal example of the band's perky, pervasive power pop stance. Opting to produce it themselves, the original three members — Gaz Coombes (vocals, guitar), Mick Quinn (bass, backing vocals) and Danny Goffey (drums, backing vocals) — added Gaz's brother Rob on keyboards, which, in turn, helped flesh out the sound. Edgier than their debut, the new album found the group focusing on more precise song craft without negating their melodic sheen. In the process, they reaped several standouts, among them the Top 20 hits "Going Out," "Richard III," "Sun Hits the Sky," and "Late in the Day," all of which remain as infectious now as they did back in the day, especially in these remixed incarnations.

Given that original wealth of material, the bonus material only serves to enhance the original stockpile. With 43 tracks spread over three discs — rare B sides, rarities, outtakes and live sides included— there's ample opportunity to further indulge any belated interest. Disc two consists mainly of curios, including edits, demos and alternate mixes. That said, the real bonus comes in the form of the various live recordings culled from concerts in the U.K and the Netherlands. In truth, those are the real revelation, ideal examples of how the band was able to translate its giddy studio sound to a live setting where their boisterous approach allows for an ideal indulgence. That's evident at the outset with the big, blustery sound of "Going Out," the easy sway of "Melanie Davis" and the crunchy chords of "G-Song" in particular. "Cheapskate" and "In It for the Money" affirm their enthusiasm.

An added bonus comes in the form of a mini-booklet featuring unseen photographs from photojournalist Kevin Westenberg and commentary courtesy of veteran British music writer Charles Shaar Murray. All in all, the package offers added opportunity to be reacquainted with a fine Brit pop act that once set a standard all on their own.

— Lee Zimmerman

RINGO STARR
CHANGE THE WORLD

Ume (10-inch Vinyl EP)

★★★★

Change the World is the second of Ringo Starr's EPs to be released in 2021, and much like its predecessor, *Zoom In*, it's a low-key treat. Starr collaborates with some of his "tribe" (such as guitarists Steve Lukather and Joe Walsh) as well as some fresh faces: Linda Perry (4 Non Blondes, Pink) composed and produced the easygoing pop tune "Coming Undone" for Starr, and Trombone Shorty provided trumpet, trombone (naturally), and handled the sharp horn arrangement. The song sounds reminiscent of some of the material on Ringo's 1970s records (minus the lyric that references Google, of course).

The title track, co-written by Lukather and Joseph Williams, is another in a series of Starr's "peace and love" anthems ("Let's change the world/There's more than enough love to go around") that is highlighted by a hot Lukather guitar solo and some wonderfully soulful backing vocals. Starr wrote the reggae groover "Just That Way" with *Change the World* co-producer Bruce Sugar and it lopes along quite nicely. More prominent backing vocals on this one as well, courtesy of Zho and Zelma Davis.

The EP closes out with a spirited cover of a song from Ringo's youth: Bill Haley's "Rock Around the Clock." It really cooks, with Walsh contributing all the guitars and Ringo having a bash up on his drum kit, including one final nifty fill to end the song. Matter of fact, Ringo's drumming (which is appropriately pushed up a bit in the mix) is a highlight throughout *Change the World*, proving that even at age 81, his chops are still sharp.

— John M. Borack

THE ARMOIRES
INCOGNITO

Big Stir Records (CD)

★★★★

The members of the band The Armoires have learned their lessons well. Firmly entrenched in the power pop traditions of decades past, they've turned their latest album into a retrospective of sorts, one that veers easily from an unlikely set of cover

songs — one that encompasses such diverse and distinctive sources as XTC, Andy Gibb, John Cale and 20/20 — to original compositions that boast the same level of exuberance and originality. *Incognito* is hardly that — indeed, its songs suggest that this is an outfit that deserve the full attention they may have escaped in the past.

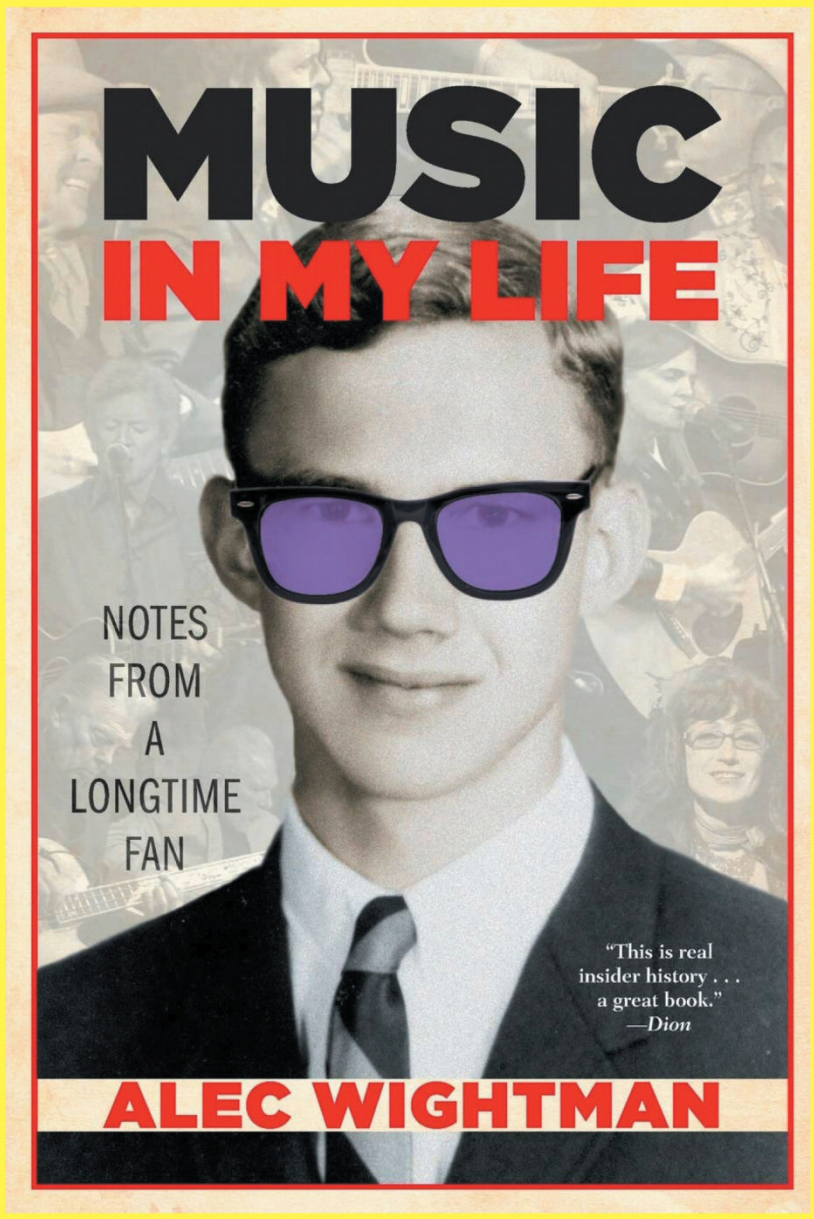
The core of the outfit — vocalist/keyboardist Christina Bulbenko, vocalist/guitarist Rex Broome, viola and violinist Larysa Bulbenko, bassist Clifford Ulrich, and drummer, scribe and *Goldmine* contributor John Borack — are a tight ensemble, adept at conceiving well-crafted arrangements that add the necessary sheen and sparkle. That's evident in such newly-revisited pop ditties as Cale's "Paris 1919," Christie's "Yellow River," Gibb's "Words and Music," and a wealth of originals that echo the same distinctive designs — "Jackrabbit Protector," "Magneta Moon," "Great Distances," "I Say We Take Off and Nuke the Site from Orbit" and "Walking Distance," among them.

With a rotating cast of likeminded enthusiasts augmenting the regular lineup, *Incognito* appears to be a compilation with tracks gathered from earlier albums, rarities and efforts released under various aliases. The band credit their label, Big Stir Records, for support and providing the means for sharing the material. Happily the payoff proves worthwhile, bringing the Armoires' efforts to the fore while emphasizing the fact that power pop still has ample staying power even in 2021. Consider this awesome enlightenment.

— Lee Zimmerman

QUICK PICKS

BY LEE ZIMMERMAN



ALEC WIGHTMAN
MUSIC IN MY LIFE
Small Batch (Paperback)

Alec Wightman is one of those lucky few that were able to transform his passion for music into a lucrative career as an entertainment attorney, concert promoter and chairman of the board for the Rock and Roll Hall of Fame. As a result, this insider narrative, subtitled "Notes from a Longtime Fan," offers him the chance to both reflect and reminisce, as well as to drop any number of names. So too, his astute observations on the music business itself suggests it's both a magical and moneymaking proposition. Wightman is well stocked with both anecdotes and encounters, suggesting it could actually be subtitled "Guess Who I Met Next" or "Another Example of My Insider Intrigue." If you're impressed by the sheer number of names that can be dropped within the expanse of a 300-page tome, then this is the book for you.

JUDE M. EVANS
BANDS - AN ALPHABET BOOK FOR MUSIC LOVERS
The McCaw (Hardcover)

Bands mentions plenty of names as well, but it pretty much leaves it at that. It is, as the name implies, a random listing of bands in alphabetical order accompanied by a series of whimsical illustrations from Chloe Becky that accompany each one. Jude himself is a nine-year-old kid who's infatuated with music, and here he turns his passion into purpose. While the majority of the groups listed could be considered cutting edge, there's no additional information offered other than their city of origin. Being basically a pretty picture book — and an abbreviated one at that — it's left to the reader to further investigate each's relative worth. As an addendum, there is a list of songs from each outfit, but here again the onus is on the individual to probe the possibilities. Nevertheless, credit Jude with pursuing his youthful interest and ambition.

JOHN M. BORACK
THE BEATLES 100 — PIVOTAL MOMENTS IN BEATLES HISTORY
Rare Bird Books (Hardcover)

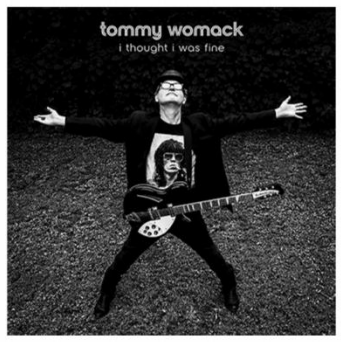
First things first. As everyone knows, there have been literally hundreds of volumes written about The Beatles, a veritable onslaught of manuscripts spanning well over 50 years. It's a series that started with the band's official biography, penned by Hunter Davies in the final throes of Beatlemania in 1968, well before the bitter breakup that would transpire two years later. So, what's left to say? Not much really, but credit Borack, a seasoned journalist and respected musician, for making the effort to isolate key moments of the band's trajectory and breaking down the reasons why they were so pivotal to their history. The 100 chapters don't follow a chronological sequence but are ranked instead in order of importance, beginning, naturally with Lennon's first meeting with McCartney and concluding in the aftermath of their dissolution by allowing The Rutles the final say. Other seemingly random occurrences take place in-between, including individual episodes involving solo Beatles later on. Given the concise brevity of each chapter, it's also easy to read and understand. Yes, these histories repeat, but credit Borack for presenting familiar fare in a way that's both clear and compelling.

LISA S. JOHNSON
IMMORTAL AXES
Princeton Architectural (Hardcover)

Although it's aimed at guitar aficionados specifically, this oversized coffee table book might well entice those whose interest veers strictly to appreciation of the artistry of the instrument itself, as well as those musicians who bring them to life socially and iconically. In truth, this is a beautiful book that simply celebrates the classic instruments used by the great masters — Jimmy Page, Jimi Hendrix, Jeff Beck, Joan Jett, and so many more — but the wealth of beautiful photos implies so much more. The descriptions may seem less relevant to the novice, even though it's often left to the players themselves to describe the history each axe entails. Would-be shredders might feel the urge to indulge.

BY LEE ZIMMERMAN

Aside from a successful series of solo ventures, **Tommy Womack** is well known in Nashville circles as an esteemed session musician whose credits appear on any number of albums by an Americana elite. His collaborations include such cult favorites as the bands Government Cheese, the Bis-Quits and Daddy (with fellow session stalwart Will Kimbrough), but it's his latest individual outing, *I Thought I was Fine*, that makes for his most revealing effort yet. Womack's never made a secret of his personal struggles with health issues, depression and the aftermath of a near-fatal accident, but here he shares a candid commentary on the various episodes that impacted his life and gave him the courage and conviction needed simply to survive. "Call Me Gary" details his experience with a philandering priest. "Job-Hunting While Depressed" explores various stages of psychosis. "I Wish I'd Known You Better" finds him reflecting on a relationship with an older brother 20 years his senior. Through it all, the music is unerringly upbeat, a rollicking encounter that's philosophical, fanciful and freewheeling all at the same time.

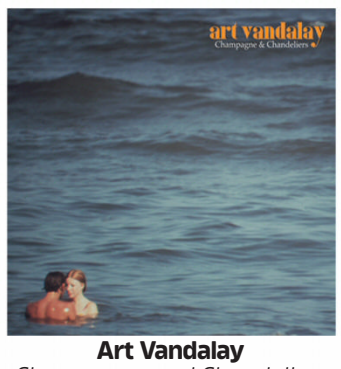


Tommy Womack
I Thought I Was Fine

Séan McCann
Shanty Man

Séan McCann is a Celtic folk rocker whose work with the storied Canadian band Great Big Sea, has marked a major accomplishment throughout his career. With his fifth album, *Shanty Man*, this spry and sturdy journeyman offers up a series of songs that possess both a strong folk feel and the resilience of rock and roll. McCann, who hails from Newfoundland, is well versed with a vintage musical tradition, and here he applies those storied influences with contemporary credence. From the dynamic draw of "Rolling Sea" to the casual caress of "Deep Blue Sea," he effectively captures a sound that's part and parcel of his native environs, and does so with an energy and urgency that's flush with stories, sentiment and a rich instrumental tapestry. The arrangements make use of Gaelic motifs while also incorporating rousing rhythms, compelling choruses and an inspired exuberance that never fails to take hold due to its earnest intents. Here, then, is maritime music even the most committed landlubber can appreciate and enjoy.

Teea Goans
All Over the Map



Art Vandalay
Champagne and Chandeliers

With her new album, aptly titled *All Over the Map*, Nashville's **Teea Goans** explores a new direction, one that finds her sharing original songs cowritten with one of Music City's most highly regarded songwriters, Jim "Moose" Brown. It's a decided step forward, a new plateau in a career that's won her widespread respect within Nashville's music community. After famously covering other people's material early on, she harbored a secret desire to write her own songs, but never found the right opportunity to do so. Yet only a single listen to the new album is enough to make one wonder what might have taken her her so long. The songs all sound like standards, possessing the indelible impact of the material she famously covered in the past. Each of these numbers reflect the energy and exuberance that gave her the initial inspiration. From the optimistic opener "Enjoy the View" and the carefree "The Beat of a Backroad" to the soothing sounds of "Easy" and "That's What I Know," it's an album that celebrates the joys of a life worth lived.

Mike Coykendall
The Dirt and the Dust

The Northern Belle
The Women In Me

With *Champagne & Chandeliers*, their first album in nine years, the Minnesota-based band **Art Vandalay** reestablish their stance as an upbeat outfit exacting a concise blend of pure pop and Americana instincts. Having shifted their style away from their garage band beginnings, they've turned their focus to music of a more melodic variety, and in so doing, have ensured both accessibility and affability. At the same time, they've expanded their template, imbuing more emphatic arrangements into their more sophisticated sound. There's an implicit energy and enthusiasm that takes them from the deliberate pacing of "Traffic," "Eye of the Beholder" and "Slow Burn," to the rocking refrains that enliven "If You Love Me," "Architects" and "Never See You Again." All kinds of comparisons can be made — The Band, Dawes and Tom Petty immediately come to mind — but the fact is that these songs stand on their own and each makes an immediate impression. Granted, the album is only eight songs long — more of an EP really — but in listening to it as a whole, it offers a rich and robust takeaway, a truly welcome return.

Mike Coykendall initially established himself as a member of the alt-country outfit the Old Joe Clarks, and later, as a guest performer with Bright Eyes and She & Him. For the past 15 years or so, he's made his name as a solo artist with a somewhat squinty-eyed perspective. On his latest effort, tellingly-titled *The Dirt and the Dust*, he comes across like the illegitimate offspring of Lou Reed and Bob Dylan. "I was so high I forgot to get high," he insists at one point, an obvious reference to his somewhat skewed perspective. The songs find an easy saunter, putting the emphasis on droll and dryly descriptive narratives. Coykendall eschews any attempt to fit comfortably or conveniently into any particular niche; he is, after all, a somewhat self-effacing singer and songwriter who answers only to his own muse. He picks up the tempo at times — especially on such songs as "Good Times" and "I Don't Know" — but his rough-hewn vocals still manage to reflect a nonchalant attitude that belies any sense of haste or hurry. Indeed, *The Dirt and the Dust* eschews any need for further polish.

With their new EP, *The Women In Me*, the Norwegian outfit that calls themselves **The Northern Belle** shares an ethereal sound embossed with hushed harmonies, alluring melodies and an elegiac embrace. They take a decidedly delicate approach to their music, resulting in a folkish, fanciful sound that's inviting and yet somehow emphatic all at the same time. The arrangements are carefully constructed and come across as hypnotic at times, all rich and resilient. The song "Chicago" is an ideal example, an offering that once it's heard simply doesn't let go. Despite the fact that there are only seven songs to sample on *The Women In Me*, each makes an emphatic impression, courtesy of a seductive allure that is as magical as it is mesmerizing. Compare them to ABBA without the pop perspective. It is certainly one of the more enlightening efforts the year has to offer.

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AC/DC - Hola Madrid - Madrid, Spain 7/4/96 - excellent soundboard
AC/DC - Rock In Peace - Towson MD 10/16/79 - excellent soundboard
AC/DC - Rock Or Bust Belgium - Werchter, Belgium 5/16/16 with Axl Rose - excellent soundboard
Allman Brothers - Cookin' In Carolina (3CD) - Greenville SC 5/1/96 - excellent audience recording
Allman Brothers - Deer Creek 1996 (2CD) - Noblesville IN 7/28/96 - excellent audience recording
BTO - Blue Collar - Halifax, Nova Scotia 9/24/84 - excellent FM broadcast
Beach Boys - Keep An Eye On Summer - studio outtakes 1964
Beach Boys - Landlocked / Adult Child - complete, unreleased albums from 1971 and 1977
Beatles - Day By Day, Volumes 1 to 11 (22CD) - The Complete Get Back Sessions - 22 CD's for only $200.00
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Beatles - Rock Band Mixes: Extra Tracks (2CD) - remixes from the popular video game
Beatles - Rockin' Movie Stars Vols. 1-8 (8CD) - studio outtakes - excellent studio recordings - all eight CD's for $100.00
Jeff Beck - Works Vol. 5 - compilation of rarities 1967-89
Jeff Beck - Works Vol. 6 - compilation of rarities 1971-95
Fleetwood Mac - Radio Aberdeen - live in studio Aberdeen, Scotland 6/23/69 - excellent FM broadcast
Fleetwood Mac - Who's The New Girl? - Wallingford, CT 1975 - excellent studio rehearsal
John Fogerty - Swamp River Blues (2CD) - VH1 Storytellers 6/6/97 + Roskilde Festival, Denmark 6/25/97, VH1 Hard Rock Live 8/97 and Tonight Show 8/11/97 - excellent stereo broadcasts
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Rory Gallagher - At The Cowtown Ballroom - Kansas City, MO 8/74 - excellent soundboard
Rory Gallagher - Empire State Express (2CD) - Cleveland OH 3/24/91 - excellent FM broadcast
Grateful Dead - Boston Music Hall 1976 (3CD) - Boston MA 6/11/76 - excellent soundboard
Jimi Hendrix - Voodoo Chile Sessions - Record Plant NYC May 2-3, 1968
Jimi Hendrix - Woodstock Rehearsals - Jimi's house in Shokan, NY 8/14/69 - excellent soundboard
KISS - The Summit 1977 - Houston 9/1/77 - excellent soundboard of complete show
Led Zeppelin II Multi Track Mixdowns - 16 mixes of four songs
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John Mayall & Bluesbreakers - Bulldogs For Sale - BBC 1965-67 - excellent soundboard
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John McLaughlin & Carlos Santana - Love, Devotion & Surrender Outtakes (2CD)
John Mellencamp - Wild At Night - Chicago 8/27/94 - excellent soundboard
Men At Work - Let's Work Together - San Francisco 9/18/84 - excellent soundboard
Metallica - Loaded For Bear (2CD) - Minneapolis 1/29/97 - excellent soundboard
Metallica - Night Of The Rivvit-Heads - San Francisco 10/18/82 - excellent soundboard
Metallica - Seattle Coliseum (2CD) - Seattle, WA 5/27/92 - excellent soundboard
Midnight Oil - No Beds Are Burning (2CD) - Hamburg, Germany 10/22/96 - excellent audience recording
Ministry - Cold Metal - Alpine Valley, WI 8/29/92 - very good soundboard
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Missing Persons - Destination Live - San Francisco 1982 plus Long Beach 12/31/82 - excellent FM broadcasts
Moby Grape - 68 - Stoneybrook University NY 10/22/68 - excellent soundboard
Moby Grape - Ebbets Field - Denver, CO 5/8/74 - excellent FM broadcast
Monkees - First Coming - Tokyo 10/4/68 - excellent soundboard
Monkees - Going Mobile 1967 - Mobile, AL 8/12/67 - excellent audience recording
Montrose - Record Plant 1973 - studio outtakes 4/2/73 plus London 3/75 (very good soundboard)
Montrose - Rock The Live Nation (2CD) - Germany 1/20/75 plus NYC 6/21/75 &Boston 11/18/76 - very good audience recordings
Moody Blues - Live In Chicago 1981 (2CD) - Poplar Creek Music Theater 7/81- excellent FM broadcast
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Van Morrison - Catalog Strays 1965-2000 (3CD) - rare, unreleased, and alternate versions - excellent studio recordings
Van Morrison - The Genuine Philosophers Stone (3CD) - rarities, demos, and alternative versions 1964-75 - excellent studio recordings
Mountain - Closing The Fillmore East - NYC 6/28/71 - very good FM broadcast
Mountain - New Jersey 1973 - Passaic NJ 12/30/73 late show - excellent FM broadcast
The Move - Looking In - European broadcasts 1967-71
Nazz - Demos & Outakes (2CD) - rare and alternate versions
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